

# MUSICAL AMERICA

VOL. XLIII. No. 16

NEW YORK

EDITED BY MILTON WEIL

FEBRUARY 6, 1926

\$4.00 a Year  
15 Cents a Copy

## MARY LEWIS, ONCE OF "FOLLIES," WINS TRIUMPH IN OPERA

Makes Début at Metropolitan As "Mimi" in "Bohème" and Is Pelted With Flowers—Broadway Friends Swarm to Special Matinée Which Adds Another Success to List of American Achievements in Historic House—Revival of Smetana's "Bartered Bride" Brings Back Delightful Music—Bohnen and Meader Score in Comedy Parts

MARY LEWIS, whose rise from the "Follies" to the Metropolitan has supplied New York's newspapers with one of the choicest human interest stories of the year, has checked off another personal triumph for the American in opera. Her début, made as *Mimi* in "La Bohème" at a special matinée performance on Thursday, Jan. 28, was occasion for a succession of demonstrations such as few new artists have received in the history of that august institution. She was pelted with corsage bouquets of violets, hurled from the front rows, and her dressing room was converted into a floral conservatory by the many tributes sent there when her legions of Broadway friends learned of the Metropolitan's rule that flowers cannot be handed over the footlights.

Miss Lewis' much discussed début was one of two outstanding events of last week at the Metropolitan, the other being the revival of Smetana's Bohemian opera, "The Bartered Bride," which brought back to the cognoscenti the melodious music which was much admired when the work was first introduced to this country in 1909, and for several seasons thereafter. The revival afforded

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## MIAMI'S OPERA TO BE INCORPORATED

Concert Launches Winter Series in  
Resort

MIAMI, FLA., Jan. 30.—Articles of incorporation have been filed to establish here the Miami Grand Opera Company, a permanent resident operatic organization. Telfair Knight, vice-president and general manager of the Coral Gables Corporation, announced a program which will bring here on Feb. 12 Feodor Chaliapin, bass of the Metropolitan Opera Company, and later, many other singers of international rank, who will be soloists with this organization, whose choruses, ballets and other elements will be drawn from local talent.

Inaugurating the winter program of the Miami Grand Opera Company, and officially beginning Miami's musical season, a joint operatic concert was given

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Photo by E. F. Foley, N. Y.

MARY LEWIS

The Young American Soprano Was the Center of Enthusiastic Demonstrations When She Made Her Début at the Metropolitan Opera House Last Week

## Virginia Teachers Seek Certification

NORFOLK, VA., Jan. 30.—Steps toward the certification of teachers of applied music in the State, in order that pupils attending school may obtain credit for the work performed under them, were taken at the seventh annual convention of the Virginia Music Teachers' State Association, held here Jan. 27, 28 and 29. Edna Shaeffer, of Harrisonburg, president of the association, presided.

Officers elected for the coming year were Edwin Feller of Norfolk, president; Frank Tabor, vice-president; Emily LaBlanc Faber of Norfolk, corresponding secretary; Eric Rath, recording secretary, and Blanche Deal of Roanoke, treasurer.

The convention opened in the Monticello Hotel. During the general sessions interesting addresses were given by C. M. Tremaine, director of the National Bureau for the Advancement of Music; Eric Rath, Hollins College; Jay W. Fay, Louisville, Ky.; H. C. Krebs, William & Mary College; Frank Tabor, Randolph-Macon Woman's College; Fred Alexander, Newport News; Mrs. Sydney F. Small, president of the Virginia Federation of Music Clubs; Margaret Funkhauser, Peabody Conservatory, and Glenna Latimer, Norfolk.

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## BOSTON WELCOMES CHICAGO OPERA IN BRILLIANT SERIES

Opening Week of Fortnight's Season Brings Vivid Characterizations — "Walküre" and "Rosenkavalier" Sung, Under Bâton of Giorgio Polacco, to Capacity Audiences—Mary Garden Vitalizes Title Roles of "Carmen" and "Thaïs" — "Chenier," "Traviata," "Faust" and "Masked Ball" Are Other Works Presented — Titta Ruffo Is Guest

BOSTON, Jan. 30.—The first week of Boston's fortnight of opera by the Chicago Civic Opera Company has closed with much enthusiasm and capacity houses for at least a majority of the performances. The Boston Opera Association, which has assumed the management and guaranty of the series, has been gratified by the public response to the season. A generally high artistic standard has marked the first eight performances at the Boston Opera House.

Opening on Monday evening, Jan. 25, with a colorful representation of "Andrea Chenier" before a brilliant audience, the Chicago singers soon demonstrated that their powers, familiar from past visits, had not lost potency. The cast for Giordano's melodramatic opera was headed by Claudia Muzio as a vocally opulent *Madeleine*, and Charles Marshall in the title rôle, singing resonantly and with appeal. Cesare Formichi was a forceful *Gerard*. Mojica and Défrère scored in minor parts. Giorgio Polacco conducted the somewhat banal score with fine command of orchestral technic and tonal nuance.

Perhaps the highest point of the first week was reached in the performance of

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## NOVEL COLOR ORGAN HAS DEMONSTRATION

New Instrument Used in Concert at  
Wilmington

WILMINGTON, Jan. 30.—A new color organ, with a range of 150 steps from absolute darkness to extreme brilliance, designed by its inventor, Mary Hallock Greenwalt, to give an "aesthetic interpretation of music in color," was given a first demonstration at the Longwood Conservatory, near here, last Tuesday evening.

To judge from the applause of the 800 Philadelphians who witnessed the demonstration, members of the Illuminating Engineers' Club, Franklin Institute, the Engineers' Club of Philadelphia, the Philadelphia Branch of the American Institute of Architects, Women's Club of Frankford and the Women's Civic Club of Wildwood, N. J.,

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## Native Singers Well Cast in Opera Which Is Enjoyed by Philadelphians

PHILADELPHIA, Jan. 30.—In an "off-week" in the Metropolitan's schedule here, operatic interests were admirably sustained by successful local organizations.

The Civic Opera Company won new laurels for itself in a flavorful and authoritative performance of "Carmen," given on Thursday night in the Metropolitan Opera House. On Tuesday evening in the Academy of Music, the Scala troupe presented "The Barber of Seville," with the resourceful Riccardo Stracciari as Figaro. Both productions were exceedingly well attended.

In "Carmen," the rich-voiced Julia Claussen exhibited a consistently developing art in the name part, in which she won much favor under the same auspices here last season. Her *Carmen* shows the result of keen thought and study. It is rationally conceived and without striving to sensationalize the character by eccentrically new and questionable readings. There is a fine sense of dramatic values, in which the temptation to ultra-subtilize and over-psychologize the rôle is refreshingly resisted.

Vocally the performance had many features of emphatic merit. There was an excellent *Don Jose* in Paul Althouse, and a triumphant *Micaela* in May Ebrey Hotz, both of whom were heard in last year's performance. Auxiliary

parts were proficiently taken by Dorothy Githens, *Frasquita*; Ruth Montague, *Mercedes*; Theodore Bayer, *Dancairo*; Albert Mahler, *Remendado*; and Burton Piersol, *Zuniga*. Henri Scott was a duly romantic *Escamillo*.

The staging and chorus work were effective; and Alexander Smallens, at the conductor's desk, ardently accentuated the inextinguishable charm of the score. The ballet features, including the usual interpolations from "L'Arlésienne," were well managed, although the costuming was not always contributory to the requisite Hispanic atmosphere of the opera. All of the singers, with the exception of Mme. Claussen, were Philadelphians by nativity or residence.

A large audience gathered in the Academy on Tuesday night for the spirited and atmospherically appropriate production of Rossini's musical comedy.

Notwithstanding the conspicuous vitality, histrionically and vocally, of Mr. Stracciari's engaging Figaro, the performance was by no means of one-part distinction. Coping with authority with the exactions of the music assigned to *Rosina*, Rosalinda Rudko-Morini gave an exhibition of coloratura technique of a quality somewhat uncommon in the present generation. She was visually piquant and comely, and was fully alive to the comedy demands.

Antonia Farina disclosed a light, but

tet for Strings, Op. 46, and Beethoven's Quartet in E Minor, Op. 59, No. 2.

Feb. 28, Haydn's Quartet in F Major, Op. 77, No. 2; Charles T. Griffes' Two Sketches for String Quartet, based on Indian Themes, and Schumann's Quartet in A Major, Op. 41, No. 3.

March 7, Frederick Jacobi's String Quartet; Hugo Wolf's "Italian Serenade" for String Quartet, and Mozart's String Quartet in E Flat.

March 14, Ottorini Respighi's "Doric" Quartet and César Franck's String Quartet in D Major.

## COOLIDGE SERIES IS BOSTON LIBRARY GIFT

### Lenox Quartet to Play American Works in Six Concerts

BOSTON, Jan. 30.—Through the kindness of Mrs. Frederic S. Coolidge, six free musical concerts by the Lenox Quartet will be given on Sunday evenings in the Lecture Hall of the Boston Public Library. The first event is scheduled for Jan. 31. The remaining concerts will be given on Feb. 7, 21 and 28 and March 7 and 14, at eight o'clock.

The Lenox Quartet will play selected programs, each of which, except the last, will contain at least one work by an American composer. Its members are Wolfe Wolfensohn, first violin; Edwin Ideler, second violin; Herbert Borodkin, viola, and Emerson Stoeber, 'cello.

Mrs. Coolidge recently donated a series by the Lenox Quartet to the New York Public Library, and now extends her generosity to the people of Boston, believing that the development of the study and appreciation of music should be part of the program of the Public Library.

The first program, on Jan. 31, was scheduled to include Charles Martin Loeffler's music for four-stringed instruments; Purcell's Chacony for strings, in G Minor, and Brahms' Quartet in C Minor, Op. 51, No. 1.

The remaining programs are as follows: Feb. 7, Daniel Gregory Mason's Quartet on Negro Themes, Op. 19; Orlando Gibbons' Three Fantasies for Viols; and Ravel's String Quartet.

Feb. 21, David Stanley Smith's Quar-

### McCormack Sings to 6000 in Birmingham

BIRMINGHAM, Jan. 30.—An audience of 6000 people filled the Municipal Auditorium on the occasion of John McCormack's third appearance in Birmingham, Jan. 26. It was the largest audience ever assembled in this city for a musical event. The program was of classical works, with three Irish songs included. All were superbly sung and brought many encores. Lauri Kennedy, 'cellist, and Edwin Schneider, pianist, were the assisting artists. The concert was the third in the All-Star Course, under the management of Mrs. Orlene A. Shipman and A. Brown Parks.

FERDINAND DUNKLEY.

### Conditions of "Musical America's" \$3,000 Prize Contest

THE rules of the contest are as follows:

First—The contestant must be an American citizen.

Second—Contest to close Dec. 31, 1926.

Third—Manuscripts will be in the hands of judges as soon as possible after Jan. 1, 1927, and decision will be announced on Oct. 1, 1927.

Fourth—The prize winning symphony or symphonic work will have its first production during the musical season of 1927-1928 in New York, Boston, Chicago, Philadelphia, San Francisco and other cities.

Fifth—Publication rights, together with the rights of all kinds of reproduction by means of automatic instruments, or otherwise, are to remain the property of the composer.

Sixth—Manuscripts will be submitted under the usual terms of anonymity. Each manuscript will be marked with a motto or device. The name of the composer in a sealed envelope, having on the outside the same motto or device, will accompany the manuscript. These sealed envelopes will be placed in a safe deposit box until such time as the award is made.

Seventh—In the event that the judges should be unable to decide upon one composition as being entitled to the prize because of there being others of equal merit, "Musical America" will give similar prizes of \$3,000 to each of the other successful contestants.

Eighth—In offering this prize, "Musical America's" sole concern is the advancement of American music, and its only connection with the contest will be as the transmitter of the manuscripts to the judges and as the donor of the award. No responsibility is assumed for the loss or damage of manuscripts.

No work that has been publicly performed, in whole or in part, will be considered.

well trained voice as *Almaviva*. Dr. Bartolo and *Don Basilio* were skilfully presented by Luigi Tracchi and Eugenio Sandrino, respectively, the "Calumny" number proving one of the hits of the evening.

Dorothy Butterworth, of this city,

effected her operatic debut as *Berta*, rising commendably to her one outstanding vocal opportunity. An orchestra of somewhat uneven quality was forcefully directed by Pierro Paci.

H. T. CRAVEN.

## Denver Hears Symphony for Ten Cents

DENVER, Jan. 30.—An interesting demonstration of public response to symphony concerts when the admission fee is prohibitive to none is being made in this city.

The Denver Civic Symphony, under the direction of Horace E. Tureman, now in its fourth season, offers six pairs of concerts, each program being played first on Friday evening and repeated

the following Sunday afternoon. Admission to the City Auditorium, donated by the municipality for these concerts, is twenty-five cents for the parquet and balcony and ten cents for the gallery. At each performance the attendance is about 3000. Season tickets are sold for the evening concerts, but on Sunday afternoons there is a box office sale only. On Jan. 17 hundreds were unable to secure the better seats, and the crush at the box office looked like an advance sale for a celebrity's concert.

On this occasion Mr. Tureman's orchestra of more than 100 players was assisted by Riccarda Forrest, young violinist of this city, who played the Wieniawski D Minor Concerto with surprising mastery. The Tuesday Musical Club Chorus of women's voices (which is also conducted by Mr. Tureman) with Ada Marie Castor, soprano, and Lucile Fowler, contralto, as soloists, joined with the orchestra in a performance of Debussy's "Blessed Damsel." The orchestra's program numbers were the Saint-Saëns "Danse Macabre" and Tchaikovsky's "Francesca da Rimini."

Although the majority of its personnel is recruited from the non-professional student forces of the city, the civic orchestra has developed, owing to Mr. Tureman's patience and skill, into a very creditable playing body. The conductor told the "story" of the works to be performed, very happily, and the great audience gave every evidence of keen enjoyment.

In the absence of an endowed "professional" orchestra, the Civic Symphony is conducted with modest aid from a comparatively small group of patron supporters and from the city government.

J. C. WILCOX.

## "First Times" are Good Times in Detroit

DETROIT, Jan. 30.—The Detroit Symphony, Ossip Gabrilowitsch conductor, gave the following program in Orchestra Hall on Jan. 21 and 22, with Jacques Thibaud as violin soloist:

"Clavanna Gotica" ..... Doppler  
(First performance at these concerts)  
Concerto for Violin in E Major, Bach  
Suite, "Antar" ..... Rimsky-Korsakoff  
(First performance at these concerts)  
"Death and Transfiguration" ..... Strauss  
(In memoriam: D. Edward Porter)  
Introduction and Rondo Capriccioso  
Saint-Saëns

The most impressive feature of these concerts was the Strauss tone poem. The conductor's reading was built on majestic lines, and the orchestra responded to his beat as though inspired to build a monument to their late manager.

Delicacy and minute detail were the salient characteristics of Mr. Thibaud's work, and these were best displayed in encores and in the Saint-Saëns number. His reception was extremely cordial. The Rimsky-Korsakoff Suite seemed long, but the "Gothic Chaconne" was generally acclaimed.

The Detroit Symphony, assisted by the Madrigal Club, Victor Kolar conducting, and with Lois Johnston as soprano soloist, appeared in Orchestra Hall, Sunday afternoon, Jan. 24, when the following program was given:

"Emperor" March ..... Wagner  
Incidental Music to "Henry VIII" ..... Saint-Saëns  
"Songs of Elfland," Op. 28 ..... Daniels  
Theme and Variations in G from Quartet No. 77 ..... Haydn  
(First performance at these concerts)  
"Depuis le Jour," from "Louise" ..... Charpentier  
"Song of India," from "Sadko" ..... Rimsky-Korsakoff  
Polovetsian Dances from "Prince Igor" ..... Borodin

The appearance of the Madrigal Club evoked considerable interest, as did also

### Syracuse Symphony to Play at Convocation

SYRACUSE, N. Y., Jan. 30.—One of the first instances in which a symphony orchestra has been engaged for a student convocation is announced by Syracuse University. At the student convocation at eleven o'clock on the morning of Feb. 4 the entire program is scheduled to be given by the Syracuse Symphony.

the new cycle by Mabel Daniels. The Club, trained by Charles Frederic Morse, sang with precision of attack, accuracy of pitch and unflagging spirit. The general tone was pleasing but the altos were rather light for a perfect balance.

Lois Johnston's singing has gained much in depth, poise and diction. In the aria from "Louise" her voice was beautiful, fresh and flexible.

The remainder of the program was well read, the Haydn number creating the most favorable comment.

On Jan. 25 John J. Stein presented the Russian Symphonic Choir in Orchestra Hall. The choir sang admirably, the diligent training of Basile Kibalchich enabling the members to produce orchestral effects. In solo parts, the women's voices were not so attractive, but ensemble work more than recompensed for this shortcoming. The choir's employment of a humming tone is unusual. This was superbly achieved, but its too frequent use made it somewhat monotonous. "The Nightingale" of Tchaikovsky, a chorus from "Christmas Eve," "Kol Nidrei" and Rimsky-Korsakoff's "Sadko" won a major share of the applause.

MABEL McDONOUGH FURNEY.

### Gretchaninoff Will Tour America

Concert Management Daniel Mayer, Inc., announces that Alexander Gretchaninoff, the Russian composer, will come to America in the fall of 1926 for a short tour. The renowned musician, whose compositions have for many years been featured on numerous recital programs in this country, will appear as special soloist with the Russian Symphonic Choir and will also be heard in programs of his own compositions, as well as conductor of his choral and symphonic compositions.

### Texas Federated Clubs to Meet

DALLAS, TEX., Jan. 30.—The Texas Federation of Music Clubs, will hold its annual meeting in Dallas on April 28, 29 and 30. This will be the eleventh annual meeting of the Texas Federation of Music Clubs, which was organized by Mrs. Frank King, of this city. Dorothy Drane is president.

### Descant Singing Introduced in Columbia Chapel

REVIVING a custom of Elizabethan days, the congregation and choir of St. Paul's Chapel, Columbia University, sang descants under the direction of Walter Henry Hall, professor of church and choral music, on Sunday afternoon, Jan. 31. This old-time method of harmony, Prof. Hall explained, consists in the sopranos singing a counter melody above the others. It has been revived in England recently with much success. The experiment last Sunday proved very successful, a group of selected soprano voices soaring above the melody of a hymn sung by the worshippers, to produce beautiful effects. The descant singing will be continued on several Sundays, it was announced.



# Conductors Beat Their Way Back in Cycles of Time



On a Trip Back Through the Ages, Dick Spencer Jots Down His Impressions of Conductors Representative of Important Periods in Musical History. Here They Are from Left to Right: The Oldest Conductor, of Jungletown Who, Armed With All Sorts of Percussives, Beat Time With Hands and Feet; the Conductor of Ancient Rome Who, With Wooden Clapper-Soles, Beat Time With His Feet; the Conductor of the Early and Middle Eighteenth Century Who Directed the Beat from His Position at the Harpsichord

By FREDERICK H. MARTENS



**I**n music the ultra-moderns have returned to the primitive: blue rhapsodies, Daniel jazes and operas in which the souls of tragic "jazz-babies" take synoptic flight while their murderers wash blood-

stained hands to the rag-rhythm of running water in the kitchen sink mark the completion of a cycle. Humanity, in an age of over-civilization vibrates—plus fifty odd centuries of sophistication—to the biological life-currents of primal Asian and African jungles. The conductor, the man behind rhythm, has undergone a similar evolution in his own orbit and, like music itself, has returned to his primal starting point.

The first conductor was conductor, composer and prima donna in one. The art of conducting was born of the genial inspiration which led him to grasp a hefty branch—the primordial bâton—and beat a hollow tree-trunk until it boomed. In the music of percussion the first choral dance symphony sprang (literally) into being as the human wolf-pack, howling emotionally, dog-trotted about the hollow tree, swayed by the rhythmic creative urge of earth's earliest and hairiest *maestro di cappella*. Ages pass. We know that the oldest cultural peoples, Chaldeans, Egyptians, Chinese and Hindoos, beat time with shells and other percussives, with hands and feet; but for many centuries the venerable figure of the earlier conductor is shrouded in those mists of time which gathered about his jungle family-tree, and which archaeology has not yet dissipated.

Empires waxed and waned, dynasties rose and fell while a great struggle be-

tween manual and pedal extremities for supremacy in the projection of musical rhythm was waged. The classic ages, however, saw conducting established on a firm pedal basis. And just as the Scandinavian harpers of old are supposed to have coaxed sweet tones from their strings with toes instead of fingers, so Greek and Roman conductors gave feet the preference over hands. In the Greek musical drama the *koryphaos* stood in the middle of the orchestra and beat the measure with his foot, and the Roman *pedarius* wore a wooden clapper-sole attached to his footgear to mark the time. Distinguished modern conductors with a reverence for the Roman tradition have been known to snap their fingers at the orchestra to emphasize the beat, as did the Creatoris of Nero's day.

## The Battle of the Beats

In the Middle Ages hands for a time trumped feet as time-beaters, and a Roman churchly tradition (all art-music, practically speaking, was ecclesiastical) for conducting was established. Charlemagne's court conductor was so shocked by a vagrant Gallic cleric's untraditional manner of beating time at a performance in the imperial chapel that, forgetful of his dignity, he drove him from the presence with blows of his *peniculum*, the name the bâton went by in those days. Yet even after the Sixteenth Century hand and foot fought for the right to convey the conductor's meaning, and those who set the beat for singers or players preferred now the one, now the other. In Palestrina's day musical folk began to call the foot-beat "old-fashioned," and it often was so noisy as to spoil the effect of the music.

The same objection applied to the bâton. Conductors, clinging to the good old Neolithic tradition, insisted the bâton must hit something and be heard, on the theory that the ear is quicker than the eye. The wooden music-desk took the place of the hollow tree, and the song of the stick rose above that of singers and orchestra. Lulli, an artful compromiser, used a heavy gold-knobbed walking stick for a bâton; but instead of striking a music-stand, thumped with it on the floor. In his Italian youth he had developed an ankle technic. In his Parisian old age fate punished his betrayal of the faithful foot with which he had begun to conduct. One day while rehearsing a *Te Deum* in honor of Louis XIV, he struck his foot instead of the

floor with his cane, contracted blood-poisoning and died. He is a striking musical example of the dangers of compromise, and proves that even a conductor cannot hope to "play both ends against the middle" lest he fall between two stools.

The foot-beater conductors carried the pedal system on far into the Eighteenth Century (we refer chiefly to the *maestri di cappelli* who conducted choruses and orchestras) but it was abandoned toward the beginning of the Nineteenth for an obvious reason. In the course of centuries, vocalists and instrumentalists had so thoroughly acquired the bad habit of underlining the conductor's beat with that of their own feet, that the audition of a new sacred or secular work sounded like "Tramp, tramp, tramp the boys are marching," rather than a concerted projection of harmonious sound. The sensitive-eared rejoiced when at the time of the French Revolution, these "musical blacksmiths' helpers" elided sole from their interpretations, and the use of the violin bow as a bâton, largely supplanted what might be termed musical totemism.

## When the Opera Rose

Meanwhile the invention of opera toward the end of the Sixteenth Century had developed the conductor-coach (usually a composer) who controlled the music and its interpretation at the clavichord or cembalo. Scarlatti, Jomelli, Hasse, Mozart and Haydn conducted the harpsichord, cursing obstinate prime donne while they filled in figured basses and urged on the lagging chorus. The medieval concept of the conductor as a mere time-beater had undergone a change. Rousseau's dictum that it was not enough for the conductor to keep the rhythm, but that he also "must guess the composer's meaning," was acted upon long before he uttered it.

In this connection the prima donna ever has been the thorn of the conductor's operatic rose. Mozart complained bitterly of the Italian prime donna who sang his scores. "They gallop or trill or arabesque because they do not study and cannot stick to pitch," he cried. Gluck made short work of recalcitrants. When Vestris, the famous ballet master, told him he was the "god of the dance" while refusing to trip to Gluck's directions, the latter bade him go dance in heaven; and prime donna who would not sing as Gluck wished were consigned

to heaven's opposite pole without ceremony. Handel almost threw the Cuzzoni out of the window of his London opera house for refusing to sing an aria in his "Ottone"; and practically all modern opera conductors would agree on one point: that the most painful thought of Handel's blind old age must have been the realization that he had not had his little fling when he had the chance.

The inventors of opera thought the music more important than the interpreters. The prime donna undecieved them and the conductor (often the composer) as well, by making their will the law. The struggle between the virtuosos of bâton and voice continued to rage through the Seventeenth, Eighteenth and Nineteenth Centuries. Even in our own Twentieth, when all respectable opera houses try to wash the dirty linen of artistic feud *sub rosa* and *sotto voce* behind the curtain, rumors of difficulties between conductors and prime donne startle the refined ear, unbelievable as it may seem. In the preceding centuries wrangling between artists and their good musical shepherds was unrefined and vociferous. The male sopranos, the *castrati*, who were the contemporaries of the earlier prime donne, were quite as arbitrary as their sisters under the skin. The conductor knew only those rare moments of happiness when rivals like Faustina Hasse and the Cuzzoni tore each others' hair, or two great *castrati*, screeching wildly, clawed each others' faces.

Solo singers always have been more demonstrative in an individual way than orchestra solo players. In the symphonic orchestra, as time went on, the conductor began to reign supreme. With Jovian nod or Neronian bellow of rage (also a Neolithic tradition) he ruled his composite instrument, and caressed and bullied it with the inductive wave of his bâton until it responded as a single soul, roaring like the lion or cooing like the dove. In a day when belief in the projection of psychic power is widespread one might ask whether the electric currents of confidence, serenity, authority and dominance radiated by the symphonic conductors did not flood the souls of their colleagues, the operatic conductors. We may speculate as to whether wave-lengths of self-determination generated in the concert hall did not stimulate the opera conductor, bruised by the heel of bravura prin-

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# Toscanini and Klemperer Acclaimed by New York Audiences

Italian Conductor Introduces Novelties by Roger-Ducasse and Tommasini, Aided in Former by Members of Schola Cantorum—Klemperer Gives Impressive Reading of Beethoven's "Pastoral" Symphony with Stravinsky's "Pulcinella" as Contrast



ARTURO TOSCANINI and Otto Klemperer had the orchestral field of New York entirely to themselves last week as there were no visiting orchestral bodies. Mr. Toscanini, whose programs have all contained novelties of interest, contributed Roger-Ducasse's symphonic poem entitled "Sarabande" with the aid of a selected chorus from the Schola Cantorum, also "Tuscan Landscapes," a Rhapsody on Popular Themes, by Tommasini, sandwiching these between the "Eroica" Symphony of Beethoven and the Prelude and Finale of "Tristan and Isolde." He also repeated pieces which he had played before, at the Students' series on Saturday night. Mr. Klemperer gave a conservative though musically reading of the "Pastoral" Symphony of Beethoven and the Freischütz Overture, ending with Stravinsky's "Pulcinella" Suite.

## Klemperer's Second

The New York Symphony, Otto Klemperer, guest conductor, Carnegie Hall, Jan. 28, afternoon. The Program:

Overture to "Der Freischütz"....Weber  
Symphony No. 6 ("Pastoral")...Beethoven  
Suite, "Pulcinella".....Stravinsky

With his second concert Mr. Klemperer—who is surely the only conductor whose features, are upon entrance, perfectly visible above the heads of the most heightful violins—was able to establish himself as a more definite personality than had been perceivable following his initial and severely classical program. There can be no doubt of the sincerity of his readings, once one is able to dissociate visual and aural "interpretations." Mr. Klemperer's gestures are deceiving—vehement clenching of fists high in the air often brings forth the mildest of medium fortes—but his spirit accomplishes undeniable vitalization, makes for exhilarating snap and authoritative attacks.

There were many admirable qualities about Mr. Klemperer's "Freischütz" Overture, although over-accentuation and a lack of gradation in shading tended to throw outlines the opposite direction of subtlety. A fine effect, however, was produced with the entrance of the big C Major chord which leads to the coda. This was truly a breath of sun-sweetened air, after the unhealthy business of the Wolf's Glen. Aside from a modicum of horns out of tune the performance was technically perfect.

The Beethoven was excellent. The "Pastoral" is not as popular as it once was and a hearing was pleasant relief from the Third, Fifth and Seventh Symphonies which are, nevertheless, better music. Mr. Klemperer painted his landscapes on a broad canvas with a multi-colored palette, at the same time keeping his creation within certain well defined boundaries. The brook rippled merrily, the storm was discreetly vehement with just a touch of humidity, the peasants had a good time. It was an agreeable afternoon with butterfly net and umbrella.

The most thoroughly satisfying bit of the concert was the "Pulcinella"—Pergolesi overhauled and equipped with all the latest conveniences by Stravinsky. Scoreless and apparently as much at home with the comparative complexities of this music as he had been with Haydn and Mozart, Mr. Klemperer revealed the more delicately naïve side of his nature. The Gavotte and Variations were ex-

## DID IT EVER HAPPEN TO YOU?



(Cartoon by "Tige" Reynolds in the Portland "Oregonian")

quisitely done in the old style, and a more nicely conceived morsel of cultured wit than the Duetto from the fifth part could not have been asked.

Clamant applause and the knowledge that he had given a sincere account of himself must have made Mr. Klemperer happy. W. S.

## Toscanini at Students' Concert

Arturo Toscanini conducted the Philharmonic in its Students' Series on Saturday evening, Jan. 30, in a program which, except for the Vivaldi Concerto Grosso in D Minor, was a repetition of

his first concert here. The Haydn Symphony in D, No. 4, which followed the stirring performance of the Vivaldi, was again the epitome of delicate charm.

Contrasted with the old-world delight of these works, was the "Siegfried Death and Funeral Music" from "Götterdämmerung" and the Respighi "Pines of Rome." The Wagner in the new concert arrangement which Toscanini introduced, has the same power, the same inevitable beauty, which he gave to it last week. The Respighi on rehearing wears badly. It seems poorer music than on first sight, but, by contrast, the

interpretation is even greater. The Saturday night audience, like all those that have gone down before it, gave Toscanini an ovation every time he raised or dropped his baton. H. M.

## Toscanini Plays Novelties

The New York Philharmonic, Arturo Toscanini, guest conductor, Carnegie Hall, Jan. 28, evening. The program:

Symphony No. 3, in E Flat...Beethoven  
"Sarabande": Symphonic Poem for Orchestra and Voices...Roger-Ducasse (First Time in New York)  
"Paesaggi toscani".....Tommasini (First Time in New York)  
Prelude and Finale from "Tristan und Isolde".....Wagner

Mr. Toscanini's performance of the "Eroica" can only be described as magnificent. Conceived along truly Napoleonic lines and executed with virility and glowing dignity, it was one of the high lights of the orchestral season. The "Eroica" has been played and played until it had seemed as though no reaction of any kind could have been received from it were Beethoven himself the conductor. The more of a miracle then, is Mr. Toscanini's achievement, when it is considered in cold blood; at the time of hearing, nothing could be considered except possibly the necessity for cheering a bit.

Of the two novelties presented, the Roger-Ducasse seemed the more worthy, although neither composition possessed originality in startling quantities. The Sarabande is sincerely conceived and makes a quite lovely mood picture. The dance, according to the "Ancient Chronicle" from which the preface to the score is derived, was played for the dying Prince, who loved it greatly. "As his soul took flight, many of those who lined the highway leading to the Abbey sang that Sarabande, and viols and hautbois d'amour and flutes played it with them, amidst the chanting of the priests and the sobbings of the good people who lamented the passing of the Prince, and the melodious chiming of the bells." A mixed choir from the Schola Cantorum sang their wordless parts off-stage, blending, with the greatest beauty, their music with the orchestra's.

"Paesaggi toscani," Tuscan Landscapes, proved colorful, richly scored, rather pleasing on the whole. The second and more vivacious of the composition's two movements was faintly reminiscent, more in mood than actual harmonization, of the "Quay de la Porte de Famagouste" in Pizzetti's "Pisanella." The Tuscan popular themes upon which this Rhapsody is based seemed to limit possibilities somewhat.

The "Tristan" was absolutely and perfectly the reading of which one had always dreamed but had given up hope of actually hearing. H. S.

## ARTISTS COME AND GO

### Lauritz Melchior Here for Performances at the Metropolitan

Among the sea-going musicians who came into port last week was Lauritz Melchior, Danish tenor, who arrived Jan. 29 on the Aquitania, with his teacher, Victor Beigel. He is scheduled to make his debut with the Metropolitan Opera Company Feb. 17 as *Tannhäuser* in the first of the Wagner Matinée Cycle.

N. Evinoff, Russian pianist, is another recent arrival.

Sailing, despite stormy seas, was the Hilger Trio, Jan. 28, on the Cleveland. The three Hilgers are Elsa, pianist; Maria, violinist; Greta, cellist, all off for Germany. Julian Dove, scenic designer for the Chicago Opera, left on the Samaria Jan. 29 on a trip to the Mediterranean. Anton Brees, assistant carillonneur of the Antwerp Cathedral, sailed Jan. 30 on the Zealand. He came to the United States last fall to act as carillonneur of the new fifty-three-bell carillon presented to the Park Avenue Baptist Church by John Davison Rockefeller, Jr., in memory of his mother.

### Alexander Steinert Weds on Riviera

BOSTON, Jan. 30.—The marriage of Alexander Lang Steinert, composer, and Sylvia Curtis, was solemnized on Tuesday at Beaulieu-sur Mer on the French Riviera. The wedding took place at Villa Sylvia, the winter home of the bride's mother, Mrs. Ralph Wormley Curtis, a former resident of this city. Mr. Steinert's father, Alexander Steinert, of 401 Commonwealth Avenue, left here some time ago to be present at the

ceremony. The young people met in Paris, where Mr. Steinert has been studying music since his graduation from Harvard *summa cum laude* in 1922, and where his bride was residing. They are spending their honeymoon in Italy, and it is expected that they will come to this city for a visit in August. W. J. PARKER.

### Goossens to Conduct in Rochester Four More Years

ROCHESTER, N. Y., Jan. 30.—Eugene Goossens, conductor of the Rochester Philharmonic Orchestra, returned this week from his trips to New York and Boston as guest conductor of orchestras in those cities. In order to still rumors to the contrary, he announced he would remain with the Rochester organization at least four more years.

MARY ERTZ WILL.

### Walter Damrosch to Visit Mediterranean

Walter Damrosch, conductor of the New York Symphony, will sail for a voyage in the Mediterranean on Feb. 13. He will visit Sicily, Italy and Greece, and will pass some time in Spain. After a three weeks' visit to Paris, he will return to the United States in June, and will go immediately to his summer home in Bar Harbor, Me.

### Ballet Offered for Bowl

LOS ANGELES, Jan. 30.—The ballet department of the Vienna State Opera has cabled an offer to Mrs. J. J. Carter to produce six ballets at the Hollywood Bowl. "Till Eulenspiegel" and "Josephs-Legende" are among the works mentioned. BRUNO DAVID USSHER.

## Legion Concert Hall Has Dedication on Coast

SAN FRANCISCO, Jan. 30.—

The Auditorium of the California Palace of the Legion of Honor was dedicated recently with a concert *intime* under the direction of Michel Penha, solo 'cellist of the San Francisco Symphony. The Auditorium is an ideal setting for chamber music. Its style is of the period of Louis XV, and it is circular in shape, affording every auditor a complete view of the stage. The walls are taupe colored. The ceiling decoration was painted by Count d'Artois, Spanish artist. The decoration is symbolic, representing Nature's gifts to California, and the progress of the arts and sciences in this State. The lighting is indirect, from seven large torchières. The stage has a complete electrical equipment and the hall has been pronounced acoustically perfect. The seating capacity is about 400. The dedicatory program was the first of a series under the direction of Mr. Penha. He was assisted by Mishel Piastro, violin; Romain Verney, viola; Max Pons, piano, and Teresa Suden, soprano. The program included numbers by Rambeau, Debussy, Kahn and Lalo, and the Saint-Saëns Piano Quartet.

MARJORY M. FISHER.



# "Bartered Bride" Revival Brings Back Gay Melodies

**Smetana's Delightful Music Heard at Metropolitan for First Time in 14 Years — Cast Includes Maria Müller, Marion Telva, Louise Hunter, Laubenthal, Bohnen and Meader, with Bodanzky in Conductor's Chair**

By OSCAR THOMPSON



**W**HEN Bedrich Smetana's "Bartered Bride" first flashed its merry Mozartean melodies and its madcap Bohemian dances at the Metropolitan, on Feb. 19, 1909, MUSICAL AMERICA's reviewer remarked that here was an opera that should never vanish from the repertoire. But it did.

Six performances the first season and about the same number, all told, in three succeeding years, completed its first sojourn in New York. Beloved of connoisseurs, it still failed to hold its own with perennial works of lesser merit and charm. Was this because our American patrons of opera prefer the tragic to the comic and the grandiose to the simple? Or because,



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George Meader

outside of Wagner, there are but two types of melody that can maintain themselves with our audiences—the one Italian, the other French, both highly standardized and often frankly banal. Opportunity has come for further consideration of these questions with the joyous revival of the Smetana opera last Thursday night at the Metropolitan. Those who adored it when it was last given, went about bestowing blessings on Giulio Gatti-Casazza and all of his confederates. Others, to whom it was a new experience, gave every sign of taking the music warmly to their bosoms. Here was an epicure's delight, a score that bubbled over with tunes that were riant and dancing in their lilt, yet wrought with a most admirable workmanship. There were pathetic touches, moments of wistful melancholy. But there were many more of ruddy fun, and the effect of the whole was that of sunshine and fresh breezes, summed up not only in the delicious overture but in the characteristic, if commonplace, words of the opening chorus of the first act:

"See the buds burst on the bush,  
Hear the blithe birds sing,  
Joy and splendor everywhere,  
O, the lovely spring!"

Will "The Bartered Bride" as a revival survive longer than it did when a novelty? Or, after a few seasons, will it become again a delectable memory, with only the sunbright overture retaining its indisputable place on concert programs to give the music a small measure of currency? Every opera patron weary of the round of "Tosca," "Cheniers," "Aïdas," "Fausts," "Rigolettos," "Tannhäusers" and "Fedoras" will hope that this time an exception will be found to the rule that only Wagner endures for our public among works that are sung in German, and that "The Barber of Seville" is the one comedy that can be mounted year after year with unflagging interest.

Musically, "The Jewels of the Madonna" and "La Cena delle Beffe" are so inferior to this efflorescence of Czech lyricism as to cause any musician to blush over their presence in the same repertoire.

In reviving "The Bartered Bride," Mr. Gatti-Casazza entrusted it to Artur Bodanzky, the Austrian member of his

staff of conductors. Gustav Mahler, who conducted in 1909, was a Bohemian. Mr. Gatti had the choice of two sopranos of Czech origin for the rôle of Marie, and chose the other one. Not Maria Jeritza, as had been predicted, but Maria Müller was selected for the rôle in which Emmy Destinn, also a



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Maria Müller as "Marie," "The Bartered Bride"

Czech, kindled the affections seventeen years ago. He had also at hand Ottokar Bartik, the Czech ballet master who arranged the Bohemian dances at the earlier representation, but this phasis of the new version was divided between Mr. Bartik and August Berger. Wilhelm von Wymetal, who came to the Metropolitan from Vienna, had charge of the staging. The new settings were by Joseph Novak.

The cast of the revival follows:

Kruschina.....	Carl Schlegel
Kathinka.....	Marion Telva
Marie.....	Maria Müller
Micha.....	Gustav Schützendorf
Agnes.....	Phradie Wells
Wenzel.....	George Meader
Hans.....	Rudolf Laubenthal
Kezal.....	Michael Bohnen
Springer.....	Max Bloch
Esmeralda.....	Louise Hunter
Muff.....	Arnold Gabor
Incidental Dances by	Florence Rudolph,
Rita De Lenorte, Giuseppe Bonfiglio	and Corps de Ballet.
Conductor, Artur Bodanzky	

Besides Mme. Destinn, the 1909 cast included Carl Jörn as Hans, Adamo Didur as Kezal, and Albert Reiss as Wenzel. Changes of cast subsequently brought Otto Goritz to the part of Kezal and Herman Jadlowker as Hans. Only Didur of the singers of seventeen years ago is now a member of the company, and as he sang Kezal at last week's dress rehearsal (Bohnen being still distressed by the cold which has hampered his recent activities), it is to be presumed that he will resume his old rôle at some of the current representations.

Bohnen, with Meader a close second, was the bright light of Thursday's performance. His Kezal proved worthy of place beside his Caspar in "Der Freischütz," hitherto his most successful characterization. His fussy drollery and endless elaboration of detail were never tiresome. The extravagance with

which he sometimes mars characterizations of more serious mien was here admirably suited to the broad comedy of the part. His resonant voice retained vocal quality through all his jugglery of words in a pattering parlando. And when he had a melody to sing, as in the delicious duet between Kezal and

Hans, in the second act, it was tuneful enough to have made a musical comedy audience tap its feet. In this Kezal, the new performance surpassed the old, though perhaps in no other detail did it reach quite the same high level.

There was no need to compare Meader's Wenzel with that of Reiss, to admit its merits. As the stuttering youth whose heart went out to every pretty face, he presented a low comedy portrait of uncommon skill. Moreover, he, like Bohnen, sang his notes with melodic charm.

Laubenthal was a handsome Max, and Wenzel's sorry appearance was not necessary to make it clear why Marie, the object of the matrimonial barter, preferred him to his ridiculous half-brother. His singing varied between phrases of excellent quality and others in which tones were swallowed wholesale. Laubenthal's is a fine voice—a better one, perhaps, than has been generally realized.

Its future, however, would seem to be in the heavier parts—as his *Tristan* has given plain indication—rather than the lyric rôles he has heretofore essayed. Hans, like Max in "Freischütz," is scarcely a rôle for a heroic Wagnerian tenor.

Maria Müller's lovely voice was altogether delightful in the music of Marie. Such deficiencies as her characterization had were not vocal ones. One wishes most that she would overcome the tendency to mark her vocal measures by motions of her head, elbows, hands or knees. There is no more charming lyric organ in the opera house, as would be more generally apparent if her acting could acquire more of physical repose.

The goblins of musical comedy will snatch little Louise Hunter if she doesn't watch out. Such prettiness and dash, combined with such vocal quality, as she exhibited in the rôle of Esmeralda, the funambulist of the last act's traveling circus, would be irresistible in the Broadway "girl" shows, as indeed they were here. The "circus" was otherwise a good one, with Max Bloch making much of the strong man, Springer; and with Arnold Gabor and several unnamed dancers, including the child acrobat who ran off with the strongman's 300-pound weights, contributing to its lively and highly amusing ensemble. The lesser parts, as enumerated above, were in capable hands, and it can be chronicled that from first to last, Smetana's music was most agreeably sung.

For those who recall the earlier production, the ballet fell appreciably short of its predecessor. A specially assembled group of Bohemian residents of New York, young men and women, were trained for this feature of the 1909 performances and brought to it a strongly racial spirit. The dances Thursday, though well designed and executed, were entrusted to the regular corps, with young women in men's attire taking over the steps of the male partners. It was all very pretty, and doubtless for those who had not seen the other, was delightful. But it seemed somewhat conventional and lacking in vitality, when compared to the earlier dancing. The lack of vigorous masculinity was particularly felt in the Polka of the first act.

Much of the success of "The Bartered



An Impression of Michael Bohnen as "Kezal"

Bride" depends upon the orchestra. Though written as far back as the middle of the eighteen-sixties, it often employs the instruments symphonically, and it is quite possible for the listener to forget the singers and revel in the tints and the humors of the scoring. The clarinet, so prominent in Dvorak's later symphonies, is used to give the peculiar coloring that is immediately recognizable as Bohemian. Harmonically, the score is simple but rich. It has that warmth and glow that are characteristic of the best works of Dvorak and Goldmark.

Melodies are of a folk character and strongly racial, yet the form of their statement is often Rossinian, when not more directly suggesting Rossini's own model, the operas of Mozart. There is no escaping the charm of such tunes as that of the love music of Hans and Marie in the first act, which recurs in

subsequent scenes; the dance-like duet between Marie and Wenzel in the second, the Hans-Kezal episode already referred to, or the prancing little lilt of Esmeralda in the last. The solos of Marie and Hans, if in less characteristic vein, afford pleasant listening, and the sextet of the last act is a beautiful example of



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Louise Hunter

old-style part writing. The overture and the dance music are as altogether delightful as when they were first brought to American attention.

Mr. Bodanzky, following Mahler's precedent, wisely performed the overture between the first and second acts, where its fascinations would not be marred by late arrivals. If not played as euphoniously as it has been in the concert halls, it was a joy of crisp phrases and stinging rhythms. The first act had a certain heaviness, more Teutonic than Bohemian in suggestion, but thereafter the pace was a celeritous one.

The naïve story of the opera and its peasant locale are its present weaknesses. The music so completely serves its purposes that the visual action is never wearisome, but it must be admitted that it contains nothing that can supply excitement for sophisticated thrill hunters.

**Mrs. Carter to Speak in Detroit**

LOS ANGELES, Jan. 30.—Mrs. J. J. Carter, president of the Hollywood Bowl, has been invited to tell "The Story of the Bowl" before the convention of the National Association of Music Supervisors in Detroit next April.



# MEPHISTO'S MUSINGS

Silencing the Whisperers, or One Immediate Reason for Moving to Portland, Ore.—When the Veteran Helps the Young Operatic Débutante—Words of Wisdom from a Princess Anent Make-Up—Blowing Out the Soot and Its Dreadful Possibilities in the "Mad Scene"—Wanted, an Audience of Wooden Indians—How a Pair of Slippers Put a New Ending to Verdi's "Rigoletto"—Barbering to Music

Dear MUSICAL AMERICA:

NOT everything that is for the advancement of music happens in New York.

Or in Boston, or Philadelphia, or Chicago.

Real progress is likely to come to light in communities farthest removed from the musical hub.

Witness what has happened with respect to squelching that universal offender, the whispering pest, out in Portland, Ore.

There, so my correspondent informs me, patrons of concerts now have high hopes of being able to listen to programs without contending with the sort of static that one's neighbors produce when they begin bombarding each other with conversation in the midst of a musical number.

An object lesson and a public apology have been made, without, of course, revealing the identity of the culprits.

A letter to the *Morning Oregonian* from a man who complained that women on either side of him utterly ruined a recital by Levitzki, the pianist, started the ball rolling.

It gathered momentum as letter followed letter, aimed at the concert whisperers.

The first complainant announced that he was cancelling his reservation for subsequent concerts rather than be similarly annoyed in the future. A woman who had written a note to the offenders asking them to give some heed to the desires of others who wished to hear the music, so specified their position in the balcony that they were able to identify themselves as the center of the commotion.

Realizing that they would become objects of attention at subsequent concerts, for which they had reserved the same seats, the two women called at the ticket office and asked to have their tickets exchanged. At the same time they requested the management to express their regret publicly for the incident.

"We didn't talk out loud," one is quoted as having said. "We simply whispered and we shielded our mouths with our programs. We hadn't seen each other for a week and we were discussing several important matters."

The man who made the first complaint stated in his letter that he hadn't really overheard their conversation, but that during the music his mind was distracted by such words as "skirts shorter," "dimples," "rouged knees" and "mannish bob."

New York might do worse than to import a few Portlanders to put a stop to similar discussions of "important matters" at the Metropolitan and in the concert halls.

FROM all quarters I have been hearing of the magnificent manner in which Edward Johnson, himself a veteran of the lyric stage, "played up" to young Mary Lewis, the American girl who made her debut at the Metropolitan in "La Bohème" last week.

I am told that Johnson very plainly did everything in his power to make the debut a success, and by his own fervor in the scenes between *Rodolfo* and *Mimi*, undoubtedly was a factor in bringing to light Miss Lewis' best talents. He was the soul of gallantry and was helpful in the many small, but heartening, ways in which a seasoned interpreter can aid a relatively inexperienced companion who is going through the ordeal of a first appearance.

So let us not forget Johnson in applauding Miss Lewis for her plucky rise from the cabaret and the chorus to a place among the prima donnas of the leading opera house of the world.

He, too, is an American artist—though Canada has the honor of having been his birthplace. Like Miss Lewis, he took some of the hard knocks of music before he "arrived" in grand opera. I well remember his fine singing in "The Waltz Dream" before he went to Italy, where he sang as Edoardo di Giovanni. That was a good many years ago—in 1908, if I remember rightly.

Today, Johnson is one of the most youthful appearing of operatic singers, and his trim physique is a distinct aid to him in his rôles. Mr. Gatti-Casazza made the right move when he cast Johnson for the part opposite the very pretty new *Mimi*.

Whatever the other merits of the performance, he had here two who could give the illusion of youth and who would be certain to enlist the sympathy that almost invariably goes out to opera interpreters who look their parts as well as they sing them.

A singer who keeps his youth as Johnson has done can afford to have a little fun now and then with the other veterans. There is a tale that he looked over the cast of "Bohème" one night when his fellow-Bohemians were Scotti, Didur and Rothier, and exclaimed in horror that the combined ages of the four of them represented a matter of two centuries!



MAKE-UP as we see it in the theaters today was sharply criticized by Princess Matchabelli, who, under her stage name of Maria Carmi, was the *Madonna* of "The Miracle" last year. She says that most of it simply creates "good girls" or "vamps," and that there is no real characterization in the faces thus presented.

This is a point our operatic singers may do well to take to heart, and if they need lessons in the art of character make-up, I would recommend that they attend some of the performances of the Russians at the Jolson.

It is always a pleasure to find a woman singer who is willing entirely to forget her own looks in order better to represent the character she is called upon to depict.

One of the most striking recent instances of this at the Metropolitan was that of Ina Bourskaya in the part of the old servant in "The Barber of Bagdad." Her make-up placed her completely beyond identification as Miss Bourskaya. No doubt she learned this sort of thing in Russia, where so much more apparently is demanded of singers with respect to pictorial effectiveness than is true here.

Members of the chorus of the Moscow Art Theater Musical Studio can give some of our best-known operatic stars cards and spades when it comes to looking their parts.

Some day I hope to see an *Azucena* in "Trovatore" who is the hag she ought to be. The Princess is absolutely right in her criticism of these vamps and angel faces.



I AM told that soft coal smoke, due to the coal strike and the shortage of anthracite, has become something of a problem for singers and woodwind players.

The former probably would have some other grievance if it wasn't this one, as the basis of explanations as to why they are not in good voice, but when a flautist or clarinetist finds his instrument coated with fine soot, and expostulates thereon, it is not just a parallel case of the artistic temperament.

A microscopic precipitation might ruin the flute obbligato for the "Mad Scene" in "Lucia."

Thrown off by a sour note in her coloratura competition with the instrument, almost any *Lucy* might become as mad as she pretends to be, and the gentle aberrations of "Il dolce suono" might be converted into a dangerous case of homicidal mania.



IN listening anew to "The Bartered Bride," at its Metropolitan revival, I was impressed by the aptness of its gay little tunes in expressing the essential spirit of the scenes of which they are a part. Here was an opera of set forms—the old-fashioned succession of solos, duets, trios, quartets, sextets, choruses and dances. Yet not only was the music at all times appropriate, but it actually emphasized the points of the story beyond the possibilities of spoken words.

In the presence of such an opera, one begins to doubt all over again the need or the efficacy of all the so-called "reforms" in opera by which set numbers have become virtually tabu. In the effort to find an exact correspondence between word and note, and meanwhile to do away as far as possible with conventionalities and formulas, a certain labored quality of utterance has inevitably been noted in most of the music dramas that have been written with Wagner's reformatory ideals in mind. This is the more evident when a score so spontaneous and natural in its musical speech as that of "The Bartered Bride" comes along, by way of contrast.

Comedy and high spirits, particularly, consort well with frank and tripping melody. Hence the etesian freshness of Rossini's "Barber of Seville." "The Bartered Bride," though essentially Bohemian in its atmosphere, is not unlike Rossini's masterpiece. Both stem back to Mozart, and every sound musician knows that Mozart's operatic comedies will be alive centuries after the best of recent lucubrations in opera have been utterly lost sight of in the progress of the musical art.

As an example, there is Ravel's "L'Heure Espagnole," another of the season's new works.

It has charm for present-day audiences as a work that employs the shimmering, coloristic devices of the modern orchestra. But, in my view, it is what can be termed "precious" rather than spontaneous.

The gulf between "The Bartered Bride" and "L'Heure Espagnole" is not merely that between 1866 and 1912. I, for one, believe the score of "The Bartered Bride" fulfills its purpose the better of the two, in that its old-fashioned lilt is more expressive of what they are called upon to express, than are the refinements and clang-tints of Ravel's chatoyant orchestration.

I also think that it takes more of authentic genius to write melodies with such fluency, aptness and charm of effect, and in such profusion, as Smetana did in "The Bartered Bride," than it

does to contrive the many fascinating effects of a score like that of Ravel. The latter is too clearly a matter of workmanship; the former, though also requiring some such fine technique as Smetana possessed, is a matter of creative invention.

Given the musical genius which alone can make an opera score really worth the bother, I believe most of the preachments of musical reformers could be thrown overboard, and that the set number, as a medium for dramatic expression, can be completely vindicated. But I also believe that if no more genius is to be put into operas that are thus likely to be dubbed "old-fashioned" than has entered into the creation of some latter-day substitutes, they can only prove the more wearisome of the two.



WHAT the male of species thinks or says about Mary Garden doesn't interest her. She has said so herself. As most of the critics are men, this may be her way of getting back at them for some of the things they have said—or haven't said—about her singing.

Ostensibly, however, she was slamming the American business man when she remarked that our men enjoy music about as much as they do an operation for appendicitis.

I understand that Mary gave a piece of her mind to the genial Clark Shaw, who manages the Chicago Company on the road, when she learned that she was booked for her first Boston appearance last week at a matinée performance of "Carmen." Presumably, the opera was all right, but Mary objected strenuously to the matinée.

If she really prefers audiences of women to those in which men are numerous, I wonder why. Matinées invariably have a higher percentage of femininity than evening performances.

I am just wondering what would happen if Mr. Shaw were to take Miss Garden at her word and give her the wish implied when she told reporters she would rather sing to a crowd of cigar store Indians than to an audience of American business men.



IT IS with regret that I must admit that no one of my imps was present in San Francisco when the incident of the golden slippers caused a hubbub in the affairs of the San Francisco Opera Company. Two entirely different reports of what happened have reached me and I have no idea which one is nearest the truth.

All I can do, therefore, is to give both versions, in the hope that one of the principals, duly provoked by the tale that is farthest from the facts, will set me right.

At any rate, those involved were Joseph Schwarz, the baritone, Toti dal Monte, the soprano, and a pair of slippers. Whether the slippers were silver or gold and whether they were worn by Mme. dal Monte, or by a member of the chorus, are two of the points of disagreement between the two stories.

The opera was "Rigoletto." As you know, the jester discovers, to his horror, that the body in the sack delivered to him is not that of his enemy, the Duke, but his own fair daughter's. Whereupon the opera either ends with an outcry of despair and anguish on the part of *Rigoletto*, or there is a protracted death scene in the form of a soprano-baritone duet.

One version is that Mme. dal Monte, accustomed in Italian theaters to singing this final duet, clashed with Schwarz, who was equally accustomed to the German procedure of eliminating it.

So, with no duet to sing, the soprano declined to enter the sack, and a member of the chorus was hastily substituted. The latter had no time to get

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into the black boots and boy's garb that *Gilda* had worn in the last scene, and when *Rigoletto* turned the sack over, a pair of golden slippers was exposed in such a way as to cause titters throughout the house, as the final curtain came down.

That is one report. The other is that Schwartz objected to Mme. dal Monte's slippers, which were of silver, just as the last scene was about to go on, and that as a result, the sack incident was dispensed with entirely, the management announcing to the audience that everybody had seen all the opera they would see that evening, as there wasn't any more.

Personally, I have always thought "Rigoletto" was better off with that duet out of it, but as most of our nice-mannered Metropolitan Opera subscribers are crowding their way to the aisles and exits by the time it begins, it would take more than a pair of gold or silver slippers protruding from the sack to make any material difference in the lack of illusion that prevails anyway.



NOW and then a critic rises to defend his profession.

Wilson G. Smith, of the *Cleveland Press*, who is also editor of the *Cleveland Musical Review*, has defined criticism in the latter publication "as the gentle art of making enemies."

But friends and enemies are all the same to the critic who is worth his salt, he points out, and "the gentle art" of the profession consists of treating the enemy the same way the friend is treated, or the other way around.

"Somehow, I have always felt," he writes, "that if a critic remains true to himself he will, by the operation, be true to others. The others may not recognize the trueness, but it is there nevertheless."

"If the sun is shining you may be able, by hoisting an umbrella, to persuade yourself and a few blind ones that it is under a cloud; but the critical umbrella fails to hide the glare."

"And while I think of it, too many critics carry umbrellas. Critics should only carry umbrellas to protect themselves from the showers of the indignant criticism; and even then they are not much good. It is a poor critic who can't stand adverse comment on what he writes."

Next time we go to the opera we are going to look under all the press seats and find out just who has and who hasn't brought an umbrella.



SO THERE is going to be music in the Berlin barber shops.

May the news be kept from enterprising barbers in this country!

For, with all our devotion to music, with all our desire to have music incorporated in our daily lives, we feel most strongly that the barber shop is not the place.

Fancy the results to our men, our women, too, who must depend upon the hand that wields the scissors and the razor! Fancy putting oneself in charge of a barber, who at any time might become all-possessed by the music that was accompanying his clipping.

Imagine having one's hair cut, or one's neck shaved, for that matter, to Stravinsky, or to any mad modern.

Imagine having to spend five hours in the barber chair just because the proprietor had chosen a Wagner program.

Imagine having one's hair singed to the "Magic Fire" music, knowing that the music-lover in the white coat may become a pyromaniac, and work right on until the pate goes up in smoke!

Consider the barber's customer who, music-mad, orders the orchestral accompaniment instead of the tonsorial service. Consider, too, the tired critic to whom for years the barber's chair has been the only place undisturbed by bad dreams of music, who, head back, legs out, relaxes only to see the layman in the next chair slip off his collar and bawl out "a little Offenbach."



THE composer of an American opera recently produced, reports that forty-five dollars and about two hundred kisses were his returns when the work achieved its premiere. Perhaps the day will come when publishers will print on the fly leaf of each score "Osculatory rights reserved," says your

*Melphisto*

## HONEGGER'S ENGINE MUSIC WELCOMED IN ROCHESTER

"Pacific 231" Given First Hearing Under Baton of Eugene Goossens and is Well Liked

ROCHESTER, N. Y., Jan. 30.—The Rochester Philharmonic Orchestra, Eugene Goossens conducting, was heard in its second evening concert of the season on Jan. 28 in the Eastman Theater, before a large audience.

Mr. Goossens was very cordially welcomed back after his trip to New York and Boston, by the audience. Max Landow, pianist, was the soloist, playing in a brilliant manner Beethoven's Concerto in E Flat.

A first Rochester performance was given of Honegger's "Pacific 231," which was liked by the audience. Mr. Goossens' interpretation of this number was dramatic, and the orchestra responded ably to the unusual demands made upon it.

The symphony was Tchaikovsky's No. 4, which was given a colorful rendering. MARY ERTZ WILL.

## Cleveland Awaits Chicago Opera

CLEVELAND, Jan. 30.—The Cleveland engagement of the Chicago Civic Opera, beginning Feb. 15, is hailed with great interest. Keith's Palace Theater will be the setting this season. "Tosca" will be the opening bill, to be followed by "Madama Butterfly," "Martha," "Die Walküre," "Otello," "Lucia di Lammermoor" and "Carmen." Singers will include Mary Garden, Rosa Raisa, Toti dal Monte, Claudia Muzio, Edith Mason, Elsa Alsen, Charles Hackett, Charles Marshall, Titta Ruffo, Tito Schipa, Giacomo Rimini and Alexander Kipnis. FLORENCE W. BARHYTE.

## Minneapolis Symphony Visits Seventeen Cities

MINNEAPOLIS, Jan. 30.—The Minneapolis Symphony entrained at Minneapolis on Sunday night, Jan. 31 for the annual mid-winter tour of this organization. All concerts during the tour are conducted by Henri Verbrugghen. The following cities are listed: Feb. 1, Burlington, Iowa; Feb. 2, St. Louis, Mo.; Feb. 3, Carbondale, Ill.; Feb. 4, Jackson, Miss.; Feb. 5, New Orleans, La.; Feb. 6, Montgomery, Ala.; Feb. 8, Atlanta, Ga.; Feb. 9, Birmingham, Ala.; Feb. 10, Nashville, Tenn.; Feb. 11, Indianapolis, Ind.; Feb. 12, Springfield, Ohio; Feb. 13, Carlisle, Pa.; Feb. 15, York, Pa.; Feb. 16, Altoona, Pa.; Feb. 17, Pittsburgh, Pa.; Feb. 18, Athens, Ohio, and Feb. 19, Lafayette, Ind. Returning to Minneapolis on Feb. 21, the home season concerts will be resumed. This tour will be made under the personal direction of Arthur J. Gaines, manager of the orchestra.

# Chaliapin Stormed by Coast Admirers

SAN FRANCISCO, Jan. 30.—Feodor Chaliapin, Russian bass, gave a concert in the Civic Auditorium, singing Moussorgsky's "Song of the Flea" as the climax of a long program. The audience, numbering several thousands, broke into cheers, beat their palms together and stamped their feet. Mr. Chaliapin was recalled repeatedly, finally returning with Max Rabinowitsch, his accompanist, armed with more music. The hearers pushed their way up from the back of the house and surged toward the platform. Mr. Chaliapin, dismayed, motioned them back with a "Please, please," but to no effect. Mr. Chaliapin gave one last look, saw what was happening, turned on his heels and fled, followed more leisurely by Mr. Rabinowitsch.

The crowd stayed and braved itself hoarse. Finally, Selby Oppenheimer, local manager, appeared, told them that Mr. Chaliapin had left the building because the audience, regardless of his request, had besieged the stage.

Among the numbers sung were Ippolitoff-Ivanoff's "Yermak Timofeievitch," Rubinstein's "The Demon," Konchak's aria from Borodine's "Prince Igor," Schumann's "The Two Grenadiers," Glinka's "The Midnight Review," Malashkin's "O Could I But Express in Song," "Pretty Lady" from Mozart's "Don Juan," Flegler's "The Horn," Massenet's "Elégie," Koreschenko's "Autumn Melody," "The Volga Boatmen" and one song in English—"The Blind Plowman," sung as an encore and preceded by an unnecessary apology for his English.

Mr. Chaliapin was not in his best voice, due to a heavy cold, but his interpretations were as stirring as they always are. Mr. Rabinowitsch played

splendid accompaniments and gave two solo groups—an English group by Cyril Scott, which included his "Lotusland" and "Negro Dance," and a Russian group with numbers by Borodin, Rachmaninoff, Balakereff, Scriabin and, as an encore, Mendelssohn's "Spinning Song." MARJORY M. FISCHER.

## ROCHESTER OPERA FORCES MOVE VANCOUVER THROUG

Harpist, Bass and Pianist Are Among Artists Presenting Interesting Events

VANCOUVER, B. C., Jan. 30.—Music lovers in this city have been given a feast of good things lately. The appearance in "opera intime" of the Rochester American Opera Company, under the direction of Vladimir Rosing, was of special interest. Four performances were given, including "Pagliacci" and "Cavalleria Rusticana" on the first evening, followed by "Martha" and the last act of "Carmen" the next night and "Faust" as the last bill. The matinee was given over to acts from "Eugene Onegin," "Boris Godounoff," "Rigoletto," and concert groups from "The Pirates of Penzance" and "Pinafore." Mr. Rosing sang the leading tenor rôles, and was supported by an admirable cast. Ida Wiltshire was local manager for the company.

William Heughan, Scottish bass, gave five recitals here recently. His program included operatic arias and folk-songs, delineated with noteworthy success. He was assisted by Gladys Sayer, pianist, and Hyman Lenzer, violinist. Lily J. Laverock was local manager for this artist.

The French harpist, Marcel Grandjany, appeared in recital on Jan. 18 at Wesley Church, and was given a splendid reception. His program included some of his own compositions. He was assisted by Marion Copp, contralto, and Kenneth Ross, pianist.

The Men's Musical Club, under Stanley A. Bligh, conductor, gave an interesting concert under the auspices of the Lions' Club. The assisting artists were Lillian G. Wilson, soprano; Edna Crittenden, violinist; James Todd, pianist, with Dorothy Haddon, L. R. A. M., as accompanist.

A recent recital of interest was that given by Ernest Seitz, pianist, who appeared under the auspices of the Vancouver Women's Musical Club. His program included compositions by Beethoven, Schumann, Chopin, Spendiarioff, Rebikoff and Rachmaninoff.

The Rhondra Welsh Male Choir gave a concert under the auspices of St. Andrew's Church Choir and musical committee.

Impressionistic picture music was presented at a recital under the auspices of Vancouver Women's Musical Club, when artists were A. J. Addy, Edythe Lever Hawes, Jessie Grant Munshaw, William Dichmont, Mrs. Walter Coulthard, Marion Copp, and Westminster String Quartette, including Frank R. Leland, James Cameron, Charles Littlewood and William Brecher. A. WINIFRED LEE.

## Lucilla de Vescovi Weds Former Tennis Champion

BROOKLINE, MASS., Jan. 30.—Lucilla de Vescovi, concert singer, and Malcolm D. Whitman, former United States amateur tennis champion, were married at Ravensknowle, the residence of Mr. and Mrs. William Whitman, parents of the bridegroom, here shortly after noon today. The bridal party included members of the family. Miss de Vescovi is a daughter of the late Tietro de Vescovi, who was a professor of natural science in the University of Rome. She has made recital appearances in New York and other cities.

## Steinway Gives "Smoker" for Klemperer and Damrosch

Frederick T. Steinway gave a smoker Saturday night, Jan. 30, for Otto Klemperer, guest conductor of the New York Symphony. It was the occasion also of the birthday celebration of Walter Damrosch, another guest of honor. There was music by George Barrère's Little Symphony Orchestra. The guests included many notables in the realm of music.

## CHORUS TO TOUR ABROAD

300 Milwaukee Singers Will Sail on April 14 for Europe

MILWAUKEE, Jan. 30.—One of the most ambitious musical undertakings attempted in Milwaukee will be inaugurated formally on April 12, when 300 men and women will leave the city for a thirty-seven days' singing tour in Europe, under the auspices of the Milwaukee Reisegesellschaft Liederkrantz.

The party will sail for Bremen on April 14 on the liner York. The home voyage will also be made from Bremen on June 30, arriving here July 15.

A special train will take the singers to Hamburg, Berlin, Charlottenburg, Potsdam, Leipzig, Dresden, Nuremberg, Rothenburg, Munich, Stuttgart, Karlsruhe, Heidelberg, Frankfurt, Mainz, Cologne, and Hanover. They will visit Innsbruck, Austria, and Zurich, in Switzerland.

The chorus is being trained by Albert S. Kramer, one of the leading singing directors of the city. Elaborate programs will be prepared for many occasions.

A similar trip was made in 1913 by about 200 Milwaukeeans. This tour however, will be on a far bigger scale than anything attempted before by singers of this city.

Frank Muth, financial secretary of the club, is in charge of the arrangements. C. O. SKINROOD.

## Havana Symphony and Chilean Pianist Join Forces in Concert

HAVANA, Jan. 30.—The Havana Symphony gave its monthly concert in the National Theater on a recent Sunday morning. The soloist was Armando Palacios, Chilean pianist, who played two concertos with the orchestra. The first was Liszt's, in E Flat, the other was in B Flat, Op. 16, by Serge Bortkiewicz. The orchestra, under the baton of Gonzalo Roig, played the "Patrie" Overture by Bizet and Saint-Saëns' "Marche Héroïque." Mr. Palacios also gave a recital in the Sala Espadero. His program contained the Chaconne of Bach-Busoni, Schumann and Chopin music. Debussy was represented by "Reflets dans l'eau," "Hommage à Rameau" and "Mouvements," and de Falla by his "Dance du Meunier." The pianist also played numbers by Ravel and Liszt. NENA BENITEZ.



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## Mary Lewis in Début at the Metropolitan

[Continued from page 1]

comedy successes for George Meader and Michael Bohnen of a cast that also included Maria Müller and Rudolph Laubenthal in important rôles, with Artur Bodanzky conducting.

All Broadway, so it seemed, assembled to participate in the joyous occasion which marked the culmination of seven years of work on the part of the former chorus girl and musical comedy singer. Happily for them, and for her, her début was so arranged that it took place at a special matinée when all of the tickets were available for boxoffice sale. Because the advance subscription virtually disposes of all seats, save a few relatively undesirable ones, it would have been impossible for the many admirers of Miss Lewis who had set their hearts upon attending to have been present if her first appearance had been made at one of the regular subscription performances. As it was, all circumstances conspired to make her introduction to opera an auspicious one.

### Applauded at First Entrance

There was hearty applause when she first stepped into *Rodolfo's* garret room in the middle of the first act, and again when she finished "Mi Chiamo Mimi." Edward Johnson had set the pace for her, so to speak, with a delivery of "Rodolfo's Narrative" a moment before that had warmed the house to a very hearty display of enthusiasm. Because of tales of the new singer's personal charm, opera glasses were more than ordinarily focused on the stage, only to be in some measure defeated by the half-lighting of the scene. Dressed simply, and along the traditional lines, the soprano was in appearance not greatly different from other *Mimis*, so far as the character was concerned. Her personality, however, made an immediate effect. That she captured her audience during the first act was made clear at its conclusion. The applause, though not of an excited or tumultuous nature was persistent and had all the hallmarks of sincerity. The other artists saw to it that *Mimi* took curtain calls alone. It was then that the tossing of violets from the orchestra chairs began, to be repeated after each of the subsequent acts. One such bouquet was caught "on the fly" by Miss Lewis, which added to the air of friendliness and geniality that marked the occasion. *Mimi's* apron and the arms of her fellow singers were kept busy as receptacles for these flower missiles.

Miss Lewis' companions in the cast, all, save one, singers who had been identified with the same parts in many past performances, sensed the situation and managed skillfully to emphasize the fact that this was her afternoon. These and other members of the company extended hearty congratulations to her after the performance. Speaking informally to friends in the lobby, Otto H. Kahn, chairman of the board of directors, expressed his personal satisfaction over so pronounced a success having been achieved by an American artist, singing an important rôle at the Metropolitan for the first time. Members of the Metropolitan executive staff seemed equally gratified.

Back in her dressing room, where there was scarcely room for her because of the mass of flowers, Miss Lewis told visitors how happy she was that it was all over. "I walked the floor the night before," she said, "wondering how it would all end. Everybody has been so kind, including the stars who sang with me. Nothing ever made me so happy as to be at the Metropolitan."

Meanwhile the cameras of the newspaper men were snapping all around her and flashlights flared at the girl among the roses.

### Her Adventurous Career

Mary Lewis, as her story has been told and retold, used to sing in church at Little Rock, Ark., when she was a child of eight. She was a Methodist minister's stepchild, and she presently ran away. That was when a company playing "Restless Eve" came her way. She was 18 and as restless as any Eve ever was. But the company subsequently stranded on the Pacific Coast.

The runaway appeared as a bathing beauty in Los Angeles movies. Personal charm was an asset for her, from the start. Then she came to New York and found a place in a Greenwich Village cabaret. Her voice, tuneful though undeveloped, helped her to win a place in

the front row of the chorus of the Greenwich Village Follies, where beauty of face and figure is taken for granted. Steadily mounting the ladder from its lowest rungs, she moved up to a place as "prima donna" of the Ziegfeld "Follies."

The grand opera vision was before her now. She had a Metropolitan audition and was told she needed more training. She left the "Follies" and went to Europe to study and get operatic training. Her first big opportunity came when she replaced Maggie Teyte in London as *Mimi* in "Bohème." After her English success she appeared at the Vienna Volksoper as *Marguerite* in "Faust," and at the Monte Carlo Opera. Returning to Paris, Miss Lewis sang the title rôle in the revival of "The Merry Widow" last summer, to get practice in speaking French on the stage. She was about to enter the Reinhardt Theater in Berlin to perfect her German when she was called back to America to decide whether she would appear with the Chicago Civic Opera Company or as prima donna of a Broadway operetta. When she arrived in New York, however, Mr. Gatti-Casazza, who had heard her sing before she left for Europe, gave her a second audition and the Metropolitan contract, which resulted in her début and personal triumph at Thursday's special matinée.

### Critical View of Début

Personal Charm Most Important Factor in Success, Says Reviewer

With the story of Mary Lewis' flower-strewn début already related above, the critical reviewer's task is a simplified one. Now that the news has been told, opinion may enter. From the matinée's jubulations are to be disentangled some considerations of the young soprano's singing, acting and stage personality.

Mary Lewis, the charmer, obviously was of most helpful assistance to Mary Lewis, the singer and actress. Though in appearance a little too robust and roseate for the consumptive *Mimi*, there was no gainsaying her winsomeness. Her individuality "registered."

Visually she was an operatic vindication of the "Follies" type of femininity. Personal attractiveness has always been one of the desiderata of the ideal prima donna and Miss Lewis quite fulfilled expectations as to pulchritude.

Her *Mimi* was as sympathetic as it was personable. This sympathy found expression in both her singing and her acting. Neither could be described as in any sense extraordinary. The voice itself was disclosed as a light one, the quality pretty, the tone steady. Voice and technique had their evident limitations, but these were of a negative rather than a positive order, as compared to the success of her personality in reaching out across the footlights.

Nervousness, though by no means evident in the young singer's poised and easy demeanor, may have accounted for some tones not in tune. She had been well coached, and her phrasing, as well as various histrionic details, bespoke good taste. Occasionally, the emotional demands of the drama caused momentary abandonment of singing tone and brought on some choppiness in her treatment of Puccini's melodic curves, but hers was never unmusical singing.

Intensity of utterance is little required of *Mimi*. This impersonator gave no easily recognizable indications of dramatic gifts beyond those employed. The rôle of the ingenuous Latin Quarter seamstress probably became her as well as any that might have been selected.

It was a creditable début, though not one to cause a music critic to salute a new constellation of the first magnitude. Whether the colder-blooded subscribers of the regular evening performances, with their aversion to applause and their memories of so many *Mimis*, will repeat the demonstrations of her many friends in this special matinée audience may safely be left for the event to determine.

Miss Lewis was fortunate in her *Rodolfo*. Edward Johnson outdid himself in his singing and in his dramatic fervor. He wooed and sorrowed with an eloquence that, so it seemed, could not have failed to bring out of the portrayer of *Mimi* the best qualities she possessed. There were also Antonio Scotti, most beloved of *Marcellos*, Léon Rothier, Millo Picco, Paolo Ananian and Pompillio Malatesta among the males, and Elizabeth Kandt as *Musetta*. This

was Miss Kandt's second appearance and it scarcely improved the impression of the first, well-routined though she proved to be.

Gennaro Papi's conducting suggested the need of a pulmotor. It would never have kept the heart action going of a score less full blooded than that of "Bohème."

O. T.

### "Tristan und Isolde" Again

Artur Bodanzky's authoritative and zealous reading of the score was the most impressive part of the second performance this season of "Tristan und Isolde" on Jan. 25. He kept the music constantly aglow with passionate fire, and inspired the orchestra with an emotional fervency that reached at times an ecstatic eloquence. His inspirational energy compensated for the fact that the cast as a whole did not meet completely the exacting demands of the music drama.

Nanny Larsen-Todsen as *Isolde* disappointed one during the first act, with passages of singing more physically vigorous than tonally impassioned. But she had the feeling for the rôle, and there was cumulative power in her impersonation. Her tone gained in beauty as the action progressed, and her utterance of the "Liebestod" was eminently satisfactory. The first act was a weak one too for Curt Taucher, who subsequently warmed to his work with a considerable improvement in lyricism, although his *Tristan* has little to distinguish it in characterization from his *Tannhäuser*.

Michael Bohnen was a competent *King Mark*, despite the evidences of recent illness in his voice. He played the rôle with care for its dramatic values and for its essential place in the scheme. He did not, as he has been known to do in previous performances, walk off the stage during the "Liebestod."

Karin Branzell sang *Brangäne* with a richness of tone that waned only in the high notes and with an unvarying intensity of darksome mood; her song of warning had an eerie loveliness. Clarence Whitehill was an admirable *Kurvenal*, though not at his best vocally. Arnold Gabor as *Melot*, Max Bloch as *A Sailor*, James Wolfe as *The Steersman* and George Meader as *A Shepherd* completed the cast.

R. C. B. B.

### The First "Rigoletto"

Conducting the season's first "Rigoletto" on Saturday afternoon, Jan. 30, Tullio Serafin lavished on the ever-vital score all the thoughtful enthusiasm which might be expected from a maestro of his affiliations and reputation. Especially did Mr. Serafin seem interested in scenes depicting the complexities and dolor of *Rigoletto's* inward strife, as in the first part of the Second Act and the duet with *Gilda* in the Third Act. At such times, what *Rigoletto* thought, the orchestra said.

Giuseppe De Luca, having the title rôle, sang invariably like the thorough musician he is. Never was his tone forced, yet ever was it ample and always was there volume in reserve for climaxes. In details of phrasing and legato also, Mr. Luca was consistently artistic.

Mario Chamlee as the *Duke* was at his best, acting with greater naturalness than he sometimes achieves and singing for the most part in a style that was genuinely lyrical.

Amelita Galli-Curci, appearing as *Gilda*, found many friends in the audience ready to do her honor. She sang chiefly with a beautiful quality of tone, though not entirely in tune.

As *Maddalena*, Marion Telva was happily cast, her rich voice and attractive presence giving the necessary flip to the last act. Jose Mardones was the *Sparafucile*, a rôle which shows to advantage the splendid timbre of his voice.

Paolo Ananian gave authority to *Monterone's* measures, and supplementary parts were capably taken by Henriette Wakefield, Minnie Egner, Louis D'Angelo, Vincenzo Reschiglian, Angelo Bada and Paolina Tomisani.

D. B.

### The Veronese Lovers Again

The second "Roméo et Juliette" of the season was given on Wednesday night, Jan. 27, with Queena Mario substituting for Lucrezia Bori, who had been announced for *Juliette*, and Beniamino Gigli singing *Roméo*. The remainder of the cast included Mmes. Delaunois and Wakefield, and Messrs. Rothier, Bada, Altglass, Picco, Gustafson, D'Angelo Ananian and Reschiglian. Mr. Hasselmans conducted.

Mr. Gigli's lovely voice is admirably

[Continued on page 42]



## QUEENA MARIO

At the  
Metropolitan Opera House  
New York

### JULIETTE in "Romeo and Juliette"

New York American,  
Friday, January 1, 1926

"QUEENA MARIO as Juliette possesses the lyrical vocal manner and a facile coloratura equipment as well. She looked fetchingly attractive and convincingly young as the most celebrated damsel for whom a lover ever clambered up a balcony."

New York Herald Tribune,  
Friday, January 1, 1926

"QUEENA MARIO'S Juliette was pleasing, very agreeable to the eye, and performed with zest and effectiveness in action, and her quality of tone was of very satisfactory clearness."

New York Times,  
Friday, January 1, 1926

"The American soprano added a luxury of lightness and bird-like ease to the heroine's higher flights. Juliette's waltz song, in sapphire and silver, stirred the audience after the opera's choral prologue."

New York World,  
Friday, January 1, 1926

"Her voice warmed to the spirit and fervor of the great Shakespearean tragedy. In the final scenes of the opera, when both the drama and the music reached their climax, she succeeded in imbuing her audience with a feeling of the futility and the sombre hopelessness of her tragic love."

### GILDA in "Rigoletto"

Brooklyn Daily Eagle,  
Wednesday, Dec. 30, 1925

"Miss Mario was an appealing Gilda, lovely to look upon and to hear. The purity of her voice and the ease with which she manages the most difficult passages, fit her admirably to the rôle."

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The Storm, and Entrance of the Gods into Valhalla.

**"THE VALKYRIE"**

Excerpts from Act I: The Tempest; Opening Scene; Love Scene; Drawing of the Sword from the Tree, and Finale.

Excerpts from Acts II and III: Siegmund's Death Prophecy; Ride of the Valkyries; Brynhilde's Narration and Appeal; Magic Fire Scene.

**"SIEGFRIED"**

Excerpts from Act I: Siegfried and Mime; The Wanderer; Forging of the Sword; Finale.

Act II: Sounds of the Forest.

Excerpts from Act III: Introduction; Siegfried Passing Through the Fire; Brynhilde's Awakening; Finale.

**"THE DUSK OF THE GODS"**

Prologue: Sunrise; Siegfried's Parting from Brynhilde.

Excerpts from Acts I, II and III: Scene of the Gibichungs; Hagen's Meditation; Chorus of Vassals (Call to the Marriage); Song of the Rhine-Maidens.

Act III: Closing Scene: Brynhilde's Immolation and Finale.

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Ralph Leopold, the American pianist, was born in Pottstown, Pa., and began regular study of the piano at the age of six, and organ and theory at the age of twelve. As a boy, he was organist for several years in prominent churches in Philadelphia, appearing in many recitals there and in that section of the country. When elected a member of the American Guild of Organists, he was the youngest member to be admitted.

Desiring to enlarge his field of music activity, young Leopold went to Europe to study and worked chiefly with Mme. Stepanoff, the well known pianist and teacher. Later, he concertized extensively in Europe. His first appearance in Berlin was as soloist with the Philharmonic Orchestra when he played the Rubinstein D minor Concerto. He also played in Berlin with the same orchestra Chopin's E minor Concerto and Liszt's Hungarian Fantasie. He had engagements with other orchestral organizations and gave numerous recitals in Munich, Berlin, Breslau, Hanover, Schwerin, Dresden, etc.

Mr. Leopold's first New York recital took place in Aeolian Hall, October 26th, 1919, on which occasion he had an extraordinary success. Since that time he has appeared in a number of recitals in New York, also with the New York Symphony, under the direction of Walter Damrosch and the Cleveland Orchestra under Nicolai Sokoloff. In all these, as well as his recitals in Philadelphia, Washington, Cleveland, Toledo, Dallas, Chicago, San Francisco, Brooklyn, etc., he has invariably met with fine success.

Mr. Leopold is a noted specialist in the music of Wagner and has given Wagnerian lecture recitals extensively. He records his playing exclusively for the Duo-Art Reproducing Piano.

## The AEOLIAN COMPANY

Aeolian Hall—New York



## Conductors Revert to Methods of Ancestors

[Continued from page 3]

cesses to rise again, like truth, from the earth to which he had been crushed.

But tempus fugit and we must leave the matter to be developed in a learned treatise by an authority of the musical occult. The fact remains that as new types of opera were added to the coloratura vehicles of the older school which seemed to justify the prima donna in regulating the interpretation of a score in connection with her own place in the lime-light, that lady had to yield her creative (?) supremacy.

### Candida vs. Superman

Wagner's music-dramas once and for all substituted for the Candida of song the superman of the bâton; and Richard Strauss cruelly completed the task of making her a mere instrument among other instruments, a human flute or 'cello as the case might be, covered (as in "Salome," for instance) with tights instead of varnish. Revolt there was, again and again, as in the case of a famous diva who told a great Wagnerian conductor that her intelligent cow Bessie (she owned a country estate) could grasp his bâton with her caudal appendage and wave it to better purpose than he did, anent a dispute concerning the tempo of a certain passage. In the end, however, the prime donna had to resign themselves to their changed status.

Berlioz's saying that "A poor singer can only spoil her own part; an incompetent conductor can spoil everything" forecast that final adjustment of the relations between the mistresses of song and the master of interpretation in accordance with the rule that the whole is greater than the rôle. The *virtuosi* of the inspired stick came into their heritage; great names of conductors glow as fixed stars of first magnitude in the heavens of symphony and opera. The ebon fieldmarshal's bâton of old Spontini, the musical militarist, is grasped by the autocratic Hans Richter, Martin Luther of the Wagnerian beat. Von Bülow, Thomas Paur, Anton Nikisch, Seidl, Mottl, Sir Henry Wood, are followed by others: the scholarly Walter Damrosch, authoritative Karl Muck, Josef Stransky, with his social charm, the ardent Bodanzky, adored of soloists, the gentle Schuch, the sincere, talented Henry Hadley, Stokowski, the genial and compelling Dohnanyi interpreter of the Magyar Soul. We have had Gustav Mahler, who had "no talent, only genius"; we have the efficient Coates, the powerful Furtwängler, and van Hoogstraten; Pierre Monteux, so broad in conception, Rudolph Ganz, a master who slips from a piano virtuoso chrys-

alis, the expressive Bruno Walter, Henri Rabaud, greater composer than conductor. We have Stock, Rothwell, Fritz Reiner, and many more; and in the shadow of the great barons of the military band, of Gilmore, who punctuated his finales with the roar of massed cannon; and John Philip Sousa, creator of the American march, Whiteman, Lopez, Roger Kahn and others more wave the stick syncopatic which leads the frenzied baying of the symphonic jazz-hounds of the blue.

Even the Russian has revealed his Tatar on the American podium: Stravinsky has stabbed the air with his ironic bâton; Safonoff and Koussevitzky have shaken the winds of the steppes from their conductorial sleeve and let it rage as it listed among the woodwinds and brasses. As the fame of the conductor waxed the glory of the prime donna faded. True, they are popular, but the conductor ranks them (or is supposed to) in artistry. And one spring evening of the year 1921, in New York, a remarkable public exhibition set the seal upon that evolution of the centuries which had displaced the prima donna as music's foremost shining light and substituted for her the—prima donna conductor.

### Rebounding Kisses

Mengelberg, that passionate compelling creator of musical values and meanings in the moment of execution had just concluded his reading of Liszt's "Les Préludes" (little thinking, perhaps, that they were to be the prelude to the scene which followed) when he was mobbed by a frenzied crowd of admirers, the deadly and the deadlier of the species and—kissed! Johann Strauss, a famous conductor in another field, in a moment of humanitarian enthusiasm once had exclaimed with Schiller: "Seid unschlungen Millionen; diesen Kuss der ganzen Welt!" The kiss he had so carelessly flung to humanity at large many, many years before was caught, so to speak, on the rebound by Mr. Mengelberg, for the psychological moment had arrived. And the kiss of this red letter (or shall we say Scarlet Letter) day, though upborne on a wave of hysteria, was significant. It was the mob benediction of the new ideal that the conductor should be a prima donna of the bâton.

While it established his undisputed authority as the master of interpretation, and showed him at the zenith of his popularity, this demonstration also heralded a danger. The prima donna conductor when he borrows from the prima donna the power to thrill, to move and to melt, her often lofty musician-ship, her keen sense of musical values



When the Bâton of Today Becomes the Club of Yesterday

and dramatic effects, runs the danger of assuming her defects as well. He is more easily led into thinking his public and not his composer has the first claim to his allegiance. He is deified with the adoration which concentrates on the podium personality rather than on the interpreter of genius. Complexion, hair, teeth, smile, etc., become important factors in this false hero-worship. In a simpler, older day hands were important in the sense that the hands of a clock are: to keep time. Today each digit serves as a peg from which romantic flappers hang rosy dreams. The conductor's leg once functioned as a piston of leverage for his rhythmic foot. Today it is a standing feature of a pulchritudinous stage appearance.

In a sense the conductor has completed his cycle of evolution by a return to primal conditions. Now, as in Neolithic days, he rules his orchestra. In opera house or concert hall his bâton cleaves the air as authoritatively as his progenitor's club beat its hollow Afric tree. He stamps his foot or hisses softly and all the orchestra keeps silence before him. Yet let him beware the kiss that kills the soul of Art, and eschew the man-

nerisms of the prima donna he has supplanted. The virtuoso conductor at his legitimate best and greatest is probably represented by Arturo Toscanini. At a rehearsal Toscanini once summed up the whole aesthetics of modern conducting in connection with a Beethoven symphony: "I do not want to hear notes. It is a question only of the sense, the soul of music."

For the conductor of this type nothing but the music itself exists; his orchestra is merely a medium for the projection of its truth and beauty; his audience the worshippers in the temple assisting at a sacrament. Such a conductor, made the object of a demonstration of the kind already described would feel like an archbishop assailed by the lip service of blasphemous hysteria when he chanted *Ite missa est*.

To hold the gift of power the centuries have brought him, the conductor must hark back to the past. Like the first time-beater he must put Music before the adoration of the multitude. Then, indeed, will he be worthy of the rugged Neolith who beat his hollow tree with his primal bâton for Art's sake, and did not even know what a kiss was like.

### Schnitzer Plays in Rochester

ROCHESTER, N. Y., Jan. 30.—Germaine Schnitzer, pianist, gave a recital before the Tuesday Musicales at Kilbourn Hall on Tuesday morning, Jan. 19, and thrilled her audience with her splendid performance. Her program consisted of numbers by Mendelssohn, Liszt, Schumann and Chopin. All were played with tremendous virility, balance and emotional content. MARY ERTZ WILL.

### Recital Given for Young People of Rochester

ROCHESTER, N. Y., Jan. 30.—The recital for young folks given at the Women's City Club on Sunday afternoon, Jan. 17, under the auspices of that club and the Tuesday Musicales, was the third in the monthly series held during the winter. Participants were Marion Keeler, soprano, who accompanied herself at the piano; Lisolotte Kellner, a young violinist from the Resnikoff-Maas School of

Music, and the Celeste Trumpeters, a girls' quartet, consisting of Viola Wilkinson, Claire Wheeler, Lucille Young and Harriet Cady. MARY ERTZ WILL.

### Wilmington Hears Philharmonic Quartet

WILMINGTON, DEL., Jan. 30.—One of the most delightful concerts of the season was given by the Philharmonic String Quartet of the Philadelphia Orchestra recently at the New Century Club. The program included works by Mozart, Brahms, Tchaikovsky, Handel-Poehon and Bridge. JOHN V. HILL.

DAYTON, OHIO.—Modern composers had precedence over the classicists in a pleasing piano recital given by Harry Proctor, of the Proctor School, in the Y. W. C. A. Auditorium recently. Mr. Proctor's own "Pranks" was a feature of the program. Mrs. Simmonds, of the faculty, soprano, sang, with Dorothy Arras as her accompanist.



Elisabeth

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# MELIUS

## RECEIPTS

at first Chicago Recital, Orchestra Hall

# \$7474.00



**Reviewers declare new  
Coloratura Soprano even bet-  
ter in concert than in opera.**

### The Management of Mme. Melius

Has received the following letter from those in charge of the Benefit Concert for the Women's and Children's Hospital which Mme. Melius gave at Orchestra Hall, Chicago, Illinois, Monday Evening, January 25, 1926, from which it would appear that considerably more than \$9,000 was realized:

May we take this opportunity to tell you how grateful we are to you for bringing to our attention Madame Luella Melius, to sing for us at our Benefit Concert for the Women's and Children's Hospital last Monday night.

Of course you will be as interested as we are in knowing the result of our effort, and we want you to know that the gross receipts of this Concert from the standpoint of the Box Office, including the boxes, were \$7474.00. Aside from this, our program brought in about \$2,000 more. You understand that these figures are irrespective of our expenses.

On behalf of the Benefit Committee I feel it is hardly necessary to say anything further of how highly we regard Madame Melius, and, of course, you have already read the interesting accounts of the great success she scored.

Again let us thank you for bringing Madame Melius to us.

Yours very sincerely,

(Signed) Agnes Moody (Mrs. Chas. H.)  
Chairman of Benefit Committee

(Signed) Sara Frances Jones  
Chairman Patron, Patroness  
& Box Committee

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CHICKERING PIANO



EDWARD C. MOORE, IN THE CHICAGO TRIBUNE, says: "Mme. Melius CAN SHOW THEM ALL a number of things in the matters of purity of tone and glittering execution. Her songs were done TO THE LAST STROKE OF PERFECTION."

HERMAN DEVRIES, IN THE CHICAGO AMERICAN, says: "I WAS SO COMPLETELY ASTOUNDED AND OVERWHELMED AT THE EXTRAORDINARY AGILITY AND PRESTIDIGIOUS FLUENCY OF HER EXECUTION THAT NO SUPERLATIVES CAN BE DE TROP. HER TRILL IS A MARVEL AND HER CHROMATIC SCALES HAVE A TRUMPETLIKE SILVER TONE. NO NIGHTINGALE EVER SANG THUS."

GLENN DILLARD GUNN, IN THE CHICAGO HERALD-EXAMINER, says: "She has two things which the American audiences prize among all others—A VOICE PURE AND PERFECT YET WARM IN COLOR AND AN AGILITY THAT ASTOUNDS. The tone has lustre and is velvet in its texture. Two technical feats are the tests of the coloratura: the trill and the chromatic scale. Mme. Melius has both, the first since Tetrizzini to be so equipped."

THE CHICAGO DAILY NEWS says: "Mme. Melius last evening revealed her powers even more completely in concert than she had in opera. SHE CAN DO EVERYTHING THAT IS EXPECTED OF A COLORATURA AND SHE ALSO CAN SING JUST AS PERFECTLY THOSE COMPOSITIONS THAT CALL FOR BROADER CONCEPTION AND FINER SENTIMENT. HER VOICE HAS GREAT BRILLIANCY—IT FLASHES AND GLITTERS IN THRILLING FASHION."

### CHICAGO HERALD AND EXAMINER.

JANUARY 26, 1926

## MELIUS WINS NEW SUCCESS

Soprano in Concert Is Forced to Repeated Encores at Orchestra Hall.

BY GLENN DILLARD GUNN.

MME. LUELLA MELIUS, appearing last night in Orchestra Hall for the first time in concert since her sensational success with the Civic Opera, repeated that event in all that pertains to the response of the public. If the applause was not so tumultuous it was as persistent. It filled every intermission and there were as many encores as there were numbers on the printed program.

One needs no treatise on the art of song to explain her success. She has two things which the American audience prize above all others: a voice pure, perfect yet warm in color, and an agility that astounds. The perfection of her technique is the result of many years of earnest study, but the quality of the voice is native. It has velvet in its texture. The tone has a lustre that is not marred by effort. Indeed, in concert Mme. Melius avoids all hint of strain and selects songs that profit by this exquisite soft sonority which is her peculiar prerogative.

TO this delicate beauty she adds all the coloratura's repertoire of effects without any hint of the harshness that so often accompanies that display, especially in the Latin voices. Two technical feats are, I am told by the vocal teachers, the test of the coloratura: the trill and the chromatic scale. Mme. Melius has both, the first since Tetrizzini to be so equipped. But that great vocal gymnast had no warmth or sympathy in her hard and crystalline tone though she had the penetrating power of a trumpet.

The familiar aria from David's "Perle du Brazil," the "Shadow Song" from "Dinorah" and Benedict's version of "La Capinera" were the stunt pieces. In the first and last the soprano matched her agility with that of the flute as played by Mr. Eck of the Symphony.

HER songs, however, proved her capable of worthier music. Handel, Schubert, Saint-Saens, Liszt, Reger, Strauss, Hageman, to mention masters old and new, were represented by a group of masterpieces. To their interpretation she brought taste, feeling, musicianship, action, a sense of the word-color in German, French or Italian, and a capacity for the sustained tone. She gave the support of fine piano

CHICAGO EVENING AMERICAN  
TUESDAY, JANUARY 26, 1926.

## MELIUS CAUSES CRITIC TO HUNT FOR SUPERLATIVES

BY HERMAN DEVRIES.

For the benefit of the Women and Children's Hospital (formerly the Mary Thompson Hospital) Luella Melius, internationally known coloratura soprano, gave a song recital at Orchestra Hall last night. Her recent debuts at the Auditorium, when her success in "Rigoletto" after the "Caro Nome" aria was sensational, are still fresh in the memory of operagoers; therefore it seems futile and superfluous to detail at length the peculiarities and charms of her voice and her art. But after hearing her entire first group, was again so completely astounded and amazed that I am so overwhelmed at the extraordinary agility and prestidigios fluency and accuracy of her execution, that no superlatives of wonder about this virtuosa of the vocal cords can be dropped. When a super-trained dancer or acrobat does with his muscles, Melius does with her voice. The Saint-Saens "Rossignol" is a two-page succession of pyrotechnics, and in this excerpt alone Madame Melius achieves the most exploits of virtuosity.

Her thrill, as I have said before, is a marvel of clarity, fleetness, regularity and perfection of pitch. The runs, the chromatic scales have a trumpet-like silver tone, almost comparable to the timbre of an argent cornet played by Levy, as that instrument was treated in the days gone by. No nightingale ever sang thus—no flute, even when played as skillfully as Mr. Eck's can compare with this extraordinary pair of instruments in the human throat.

THE DAILY NEWS,  
JANUARY 26, 1926.

## MELIUS SHINES IN CONCERT

Coloratura Artist Exhibits Wide Range of Artistic Qualities.

Mme. Luella Melius has been admired in her coloratura roles with the Chicago Opera company, but last evening she revealed her powers even more completely in concert. Mme. Melius can do everything that is expected of a coloratura, and she can also sing just as perfectly those compositions that call for broader conception and finer sentiment.

Here is a voice of great brilliance that escapes the metallic. It flashes and glitters in thrilling fashion, but there is withal a certain warmth of quality that is not expected in singers of this type.

Mme. Melius is unlimited by expectations, and she made sure this point was understood as she opened her program with "Care Selve" from Handel.

There were operatic arias with flute accompaniment and without it, and groups of songs that displayed the versatility of the artist, such as "Vor Sonnenaufgang," by Reger, and Schubert's "La Pastorella." One group contained a song by Richard Hageman that was delightfully sung.

Flutist Eck of the Chicago Symphony orchestra contributed a group of unpaired songs and played a group of

## Chicago Tribune

JANUARY 26, 1926.

## Mme. Melius Reveals Voice Near Perfect

Gives Benefit Concert for  
Hospital.

BY EDWARD MOORE.

Having lighted her way into the front ranks of opera by the sheer brilliancy of her own voice, Luella Melius is now reaping the reward of all good operatic singers, a busy season of concert appearances. One of them took place at Orchestra hall last night. Intended primarily as a means of enriching the Women's and Children's hospital, it became an event at least equally important in its demonstration of what can be done with a greatly efficient and highly trained coloratura soprano voice.

For Mme. Melius can show them all a number of things in the matters of purity of tone and glittering execution. Not that she confines herself to vocal fireworks like a sensible artist she holds such displays in reserve for purposes of climax.

You will make quite a search before you find any better singing than she did in Handel's "Care Selve" or Hageman's "Me Company Along," two songs completely diverse in age, manner, and style, but both done with complete honesty and therefore beautifully. Also, it is a little astonishing to hear how a voice naturally rather cool in quality can lend itself to the graces and sentiments of La Forge's arrangement of the Mexican "Estrellita."

The display songs were done with careless, almost scornful ease to the last stroke of perfection. They were "Charmant Oiseau," from "The Pearl of Brazil"; "Ombre Légère," from "Dinorah," and Benedict's arrangement of "La Capinera."

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*The Boston Transcript,*  
Jan. 18, 1926.

# R U S S I A N C H O I R



And on the conductor's stand Mr. Kibalchich, in his quite gentle pose, leading with small brush strokes, pats and beckonings, keeping the music ever in hand and his auditors at the pitch of expectation. It is strange to watch him; he seems in himself almost un-Russian, a petit maitre before a strong, disciplined corps; a corps bright in their red, gold and pale blue. A chorus to look at and study in the perfection of their singing.

*The Boston Transcript,*  
Jan. 18, 1926.

The Russian Symphonic Choir is just what its name implies. It is a thoroughly routined body of choristers who have been trained to give an impression of symphonic music through the projection of the voice. Theirs is something more than mere vocal art. The Russian Symphonic Choir is indeed a credit to the American concert platform.

*The Cincinnati Enquirer,* Dec. 2, 1925.

Kibalchich appears to be one of those inspired conductors of ensembles who can achieve results previously thought almost impossible.

*The Baltimore Sun,* Oct. 14, 1925.

Every church choir singer and certainly every church choir director who failed to hear this concert lost one of the real opportunities of gaining an object lesson from these remarkable singers. I dare say that never in the history of our fair city has such magnificent tonal effect been experienced as was heard last night.

*The Johnstown (Pa.) Tribune,* Dec. 8, 1925.

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## "RIGOLETTO" SUNG IN COAST SEASON

### Dal Monte Makes Second Appearance — Native Opera Repeated

By Marjory M. Fisher

SAN FRANCISCO, Jan. 30.—Toti Dal Monte, making her second appearance of the season, with the San Francisco Opera on Jan. 14, sang the rôle of *Gilda*, in "Rigoletto," increasing the admiration of those who had heard her in "Lucia." Her *Gilda* was convincing, pictorially, dramatically, and vocally. Augusto Beuf substituted for Joseph Schwarz in the title rôle. Mr. Schwarz being confined to his room as a result of throat trouble. Mr. Beuf won success in the part, singing effectively and acting with sincerity that was no less convincing because of a certain amount of emotional restraint.

Giovanni Martino as *Sparafucile*, and Norbert Adler, as the *Duke*, also strengthened the favorable impression they had made both as actors and as singers. Others in the cast were Elinor Marlo, Amerigo Frediani, Victor Vogel, Theo. Faurer, Evaristo Alibertini, Teresa Monotti, and Du Blois Ferguson. All did thoroughly commendable work.

The work of Giuseppe Grandi, art director, was an outstanding factor in this opera, as it had been in the two preceding productions. Design, lights, and color are delightful parts of a unified whole.

Gaetano Merola, the indefatigable director, conducted with his usual incisive beat and musical understanding.

"Fay Yen Fah" had its second American performance on the afternoon of Jan. 16, before a large audience at the Columbia Theater. Joseph Redding, the composer, and Charles Templeton Crocker, the librettist, were in the audience and the cast was the same as on the opening night.

The Bohemian Club, for which "Fay Yen Fah" was originally written, has hung on a lobby wall an immense wreath against a back-ground of their crest,

the whole ornamented with red, white and blue ribbon—and bearing the inscription—"In appreciation of laurels brought to the Bohemian Club."

The boys' choir of Sacred Heart Church, Oakland, gave an interesting program of sacred and secular music in the Colonial ballroom of the St. Francis Hotel recently. They were assisted by Father Emmett O'Connor, tenor; William Van Den Burg, 'cellist; Uda Wal-drop, pianist; Michael Maskewitz, pianist; and Mae Lynch, organist. Father Edgar Boyle directed the choir, which is composed of seventy voices.

An ambitious undertaking was a performance of "Lakmé" at the Sequoia Club by the young people of the First Congregational Church, under the direction of Bernabe R. Solis.

The Pacific Musical Society presented Mary Pasmore Burrell, violinist; Elwin Calberg, pianist; Pearl Hossack Whitcomb, soprano; and Olga Block Barrett and Lincoln Batchelder, accompanists, in the Fairmont Hotel on Tuesday evening. All are prominent in the city's professional music circles.

The San Francisco Musical Club presented Harry Eichheim in a lecture-recital on Oriental music at its last meeting. Ethel Roe Eichheim, pianist, assisted.

#### Esther Dale Sings in San Francisco

SAN FRANCISCO, Jan. 30.—Esther Dale, soprano, gave a program of modern songs at Ida Scott's "fortnightly" on the morning of Jan. 11. Her program contained music by Cyril Scott, Goossens, Bliss, Bax, Granados, de Falla, Alberto Williams, Bloch, Fauré, Char-brier, Poldowski, Tom Dobson, Griffes and John Alden Carpenter. Margo Hughes was at the piano. Miss Dale sang with splendid tone. She was at her best in Bloch's setting of Psalm 137, which proved the most stirring number on the program.

MARJORY M. FISHER.

GRAND RAPIDS — Dorothy Miller Duckentz, New York pianist, en route to her home in Cadillac, gave a short program as the guest of Mrs. Harvey E. Clay at a meeting of the Mary Free Bed Guild.

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## FREE CARS RUN FOR CHILDREN'S CONCERT

LOS ANGELES, Jan. 30.—Helen Stanley, soprano, opened the series of children's concerts arranged by Cathryn Cooke and L. E. Behymer, to which some 400 among 700 children attending were brought free of charge. Local transit companies furnished gratis transportation to and from the Gamut Club Theater. Altogether, six such educational concerts are planned this spring for children under twelve years. Mrs. M. Hennion Robinson was the accompanist for Mme. Stanley's recital.

Important recitals of the last week included a brilliant piano program by Benno Moiseiwitsch. Mr. Moiseiwitsch was well liked. The pianist's command of his instrument evoked enthusiasm.

Rather of light caliber was the second program of the season sung by the Ellis Club Male Chorus, under J. B. Poulin. Philharmonic Auditorium was almost sold out. Soloists were Carolyn LeFevre, violinist, Harold Proctor and William Herwig, tenors, of this city.

BRUNO DAVID USSHER.

### OPERA "TALES" RETOLD

#### Merola Forces Give Performance of Favorite Offenbach Work

SAN FRANCISCO, Jan. 30.—"Rigoletto," with Josef Schwarz and Toti Dal Monte, opened the second week of the mid-winter season of the San Francisco Grand Opera Company. Mr. Schwarz gave a masterful performance of the title rôle; and Mme. Dal Monte, making her third appearance here, did her best work at this performance. Norbert Adler again was in the rôle of the *Duke*, and Elinor Marlo impersonated *Maddalena*. Helene Strause, making her début in the modest rôle of the *Countess*, revealed a voice of sweetness and a good stage presence.

Alfred Hurtgen was to have led this performance, but illness prevented his doing so, and Gaetano Merola conducted. "Fay Yen Fah" had a third performance, again delighting the public.

Mr. Merola presented "The Tales of Hoffmann" in the Columbia Theater with a cast composed principally of the artists who participated in "Fay Yen Fah." Mr. Schwarz as *Copelius*, *Dappertutto* and *Dr. Miracle*, was an outstanding figure. Rene Maison as *Hoffmann*, was highly satisfactory. Lucy Berthrand appeared as *Olympia* and *Antonia*. Edmond Warnery as *Coche-nille* and *Frantz*, and Giovanni Martino as *Crespel* and *Schlemil* did excellent work. Alma Cella made her début in the rôle of *Giulietta*. Giuseppe La Puma was effective as *Spalanzani*. Others in the cast were Elinor Marlo, who made a

capital *Nicklausse*, Irene Fremont, Amerigo Frediani, Victor Vogel and Theo. Faurer.

Mr. Hurtgen conducted with authority. MARJORIE M. FISHER.

#### Moiseiwitsch Heard in San Francisco

SAN FRANCISCO, Jan. 30.—Benno Moiseiwitsch played to a capacity audience in the Civic Auditorium on Jan. 14, giving the fifth program in the Elwyn Artist Series. The program contained the Bach Chromatic Fantasia and Fugue, Beethoven's "Appassionata" Sonata, short numbers by Brahms, Palmgren, de Falla, Chopin, and Schubert, and Liszt's transcription of the "Tannhäuser" Overture, played by request. Mr. Moiseiwitsch is a poetic player, excelling in lyrical passages. His brilliant numbers were effective, as were those in quieter mood. MARJORY M. FISHER.

#### Many Attend Redlands Symphony Concert

REDLANDS, CAL., Jan. 30.—The Redlands Symphony, in its recent concert at the Wyatt Theater, under the bâton of Carl J. Kuehne, played to a large audience, which included visitors from neighboring communities. Many had to be turned away. The concert included attractive numbers, the Largo from Dvorak's "New World" Symphony proving an especial favorite. The Community Music Association deserves credit for promoting the ensemble. Informal mass singing by the audience, under the leadership of Hugo Kirchofer, preceded the concert.

## "TONE COLORING—SPIRITED RHYTHM—FINE BALANCE— STANDS AS THE LONE APPEARANCE OF THIS GIFTED TRIO IN THIS CITY THIS SEASON"

New York Evening Post, Dec. 19, 1925

# TOLLEFSEN TRIO

AGAIN SCORES UNANIMOUS APPROVAL OF NEW YORK CRITICS  
TOWN HALL RECITAL, DECEMBER 18, 1925



"The musicians were evenly matched and played with the smoothness of ensemble that comes of long practice together. . . . The finale and allegro of the Boellmann Trio gave the players an opportunity to drive up to an effective climax. Two recalls rewarded their efforts. . . . The Norwegian Spring-Dance, which began and ended on a marked rhythm, had to be repeated. . . . The Chausson Trio was played with animation and sustained emotion." New York Times, Dec. 19, 1925.

"The Excellent Tollefsen Trio gave its only recital of the season. A trio in G by Leon Boellmann; three Scandinavian folksongs arranged by Herman Sandby and Chausson's trio in G minor made up a program which the players performed with vigor and dramatic breadth." New York Evening Telegram, Dec. 19, 1925.

" . . . Played with a considerable sense of balance and expression." New York American, Dec. 19, 1925.

"The Tollefsen Trio, whose members are Augusta Tollefsen, pianist; Carl Tollefsen, violinist, and Paulo Gruppe, 'cellist, showed notable originality in program making in their Town Hall concert last night. . . . Their performance is vigorous and expressive, with a unity seeming of spirit as well as of execution, while Mrs. Tollefsen's piano part is fluent and not overbearing." New York Herald Tribune, Dec. 19, 1925.

"This chamber music organization proved itself again to be an accomplished, thoroughly artistic chamber music trio, and has in time past given full proof of its sterling ability and great success. The soul of this artistic, esteemed organization is the pianist, Mrs. Augusta Tollefsen, to whose prominent musical sense and brilliant technique the lion's share of the success must be ascribed. Mr. Carl H. Tollefsen, violinist, and Mr. Paulo Gruppe, 'cellist, rank worthily with her. The whole is permeated by the character of noble conception and healthy temperamental emotion. . . . A distinguished audience gave gracious applause to each member." New York Staats-Zeitung, Dec. 19, 1925.

" . . . The Tollefsen ensemble is known throughout the United States. . . . As in former seasons, disclosed a broad sweep and finest fundamental values in tone-quality and mode of production thereof." Brooklyn Standard Union, Dec. 19, 1925.

"This organization for twenty years past has unceasingly worked throughout the country to spread knowledge of the highest form of instrumental art, namely, chamber music, and its efforts have been crowned with genuine success. . . . The trio played this Scandinavian music with rare sympathy and admirable finish. . . . Revealed practical skill and vibrantly rich tone of the three players—each one is a concert soloist—in ensemble performance." New York Evening Sun, Dec. 19, 1925.

"There was a wealth of contrast in the program of the Tollefsen Trio. To the regular attendant upon chamber music concerts the composers represented in the program were away from hackneyed paths, which added a freshness and inspiration to the excellent ensemble playing of the group. . . . The artistry of the musicians was rewarded by liberal applause. . . . The tone coloring, the masterful instrumentation of the Trio in G minor by Ernest Chausson and withal its spirited rhythm contributed to the fine balance and pleasure of the concert, which stands as the lone appearance of this gifted trio in this city this season." New York Evening Post, Dec. 19, 1925.

" . . . This trio is experienced and capable and is always worth a hearing." New York World, Dec. 19, 1925.

"The Tollefsen Trio gave one of its usually distinguished concerts at Town Hall last night. . . . The program was Leon Boellmann's Trio in G major, "Scandinavian Folk Music Settings," by Herman Sandby, who was in the audience and who received his share of applause, and Ernest Chausson's Trio in G minor. The performance of these works was on a high plane of musicianship." Brooklyn Citizen, Dec. 19, 1925.

Touring the South, Florida to New Mexico, February, 1926

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# FRANCES HALL



**"A YOUNG PIANIST WHO WILL REPAY WATCHING AND ENCOURAGEMENT, HAS EVERYTHING THAT MAKES FOR SUCCESS."**

(Chicago Debut, Jan. 3rd, 1926)

Frances Hall is a young pianist who will bear and repay watching and encouragement. She no sooner put her fingers to work for the first part of the Schumann "Fantasy" than one felt her genuine and very personal talent and power. She has, it seems to me, everything that makes for success, magnetism, personality, excellent training, temperament, a fine sense of shading and the innate musical instinct. It does not take one long to recognize real talent.—Devries (*Chicago American*).

Miss Hall is a young musician of evident artistic gifts. Her tone is of fine singing quality, her interpretation has poesy and refinement and her manner is serious. She played the Schumann C major fantasy clearly and with good technical exposition.—Rosenfeld (*Chicago Daily News*).

Frances Hall, a young American who plays ardently and well, who can fill Chopin with the substance of his own spirit, and who like Hoffman included Schumann's "Fantasy" on her program, made her debut at the Playhouse.—Stinson (*Chicago Journal*).

Miss HALL'S personal address is 357 West 84th Street, New York  
Telephone, Trafalgar 7358

Concert Direction Evelyn Hopper, Aeolian Bldg., New York

STEINWAY PIANO

## STOKOWSKI AWAY, REPLACED BY RICH

Toscanini Visits Philadelphia  
—"Jewels" Given by  
Metropolitan

By H. T. Craven

PHILADELPHIA, Jan. 30.—The Philadelphia Orchestra, Thaddeus Rich, conducting, gave subscription concerts in the Academy of Music on Friday afternoon, Jan. 22, and Saturday evening, Jan. 23. The program was as follows:

Overture, "Euryanthe".....Weber  
Symphony No. 1.....Beethoven  
"Oriente Imaginario," Three Studies  
for Small Orchestra.....Malipiero  
Tone Poem, "Don Juan".....Strauss

As usual, during Leopold Stokowski's midwinter vacation, Thaddeus Rich, concertmaster and assistant conductor, presided. Malipiero furnished the novelty for a meaty and well-balanced program.

It is distinctly an imaginary East that the modernist Italian composer has pictured in the "Three Studies." Instrumental color is applied with resourcefulness and skill. Dance rhythms are effectively employed for these interesting essays in extremely free impressionism.

There are somewhat unconventional combinations of instruments in the three movements. The piece is scored for flute, oboe, bassoon, piccolo, harp, piano, celeste, strings, triangle, castanets, drums, tambourine.

The New York Philharmonic Orchestra, Arturo Toscanini, conductor, gave a special concert in the Academy of Music, on Wednesday afternoon, Jan. 20. The program was as follows:

Symphony in D (B & H, No. 4).....Haydn  
Symphonic Poem, "The Pines of Rome,"  
Respighi  
Tone Poem, "The Swan of Tuonela,"  
Sibelius  
Siegfried's Death and Funeral Music,  
"Götterdämmerung".....Wagner  
Overture, "Euryanthe".....Weber

Shouts of acclamation and prolonged volleys of applause constituted the tributes paid to an inspired conductor.

On his last previous visit to this country Mr. Toscanini gave a concert here that has remained long in memory. Superlative as were his interpretive gifts

## KANSAS CITY CONCERTS

Mr. and Mrs. Lhevinne, Spalding and Benoist are Applauded

KANSAS CITY, Mo., Jan. 30.—The Fritschy Night Series presented Josef and Rosa Lhevinne in Convention Hall, recently. Both artists pleased the large audience in groups of two-piano numbers by Schumann, Saint-Saëns, Rachmaninoff, Dupin and Roger Ducasse.

Chopin, Turin and Balakireff were composers Mr. Lhevinne used for his solo groups. Enthusiasts were particularly interested in the seldom heard Turin music.

Albert Spalding and his accompanist, André Benoist, aroused unanimous approval when they played at the third Tuesday afternoon Fritschy concert in the Shubert Theater. The program had many high lights, but the brightest was a performance of César Franck's Sonata.

After the program a reception was given the artists at the University Club by members of the Pro-Musica organization.

BLANCHE LEDEMAN.

Jenkins Opera Club of Philadelphia  
Active

PHILADELPHIA, Jan. 30.—The Mrs. Philips Jenkins Opera Club, which meets every Friday morning at the studios of this teacher, has opened an interesting program of work this season. William Sylvano Thunder is pianist for the organization. The arias of the principal operas are sung by the members of the club and criticized by Mrs. Jenkins at these meetings. The aim of the club is to sponsor an increased appreciation of opera.

Concert Marks Anniversary of Burns

RUMFORD, ME., Jan. 30.—The annual concert of Clan Chisholm in Rumford on its Burns anniversary celebration had as soloist Jean Moir Fish, a former Rumford girl, now a church singer of Bridgeport, Conn. She sang Scotch songs and a duet with Daniel Ross, baritone. There was an excellent attendance, despite a snow storm.

ALICE FROST LORD.

at that time, they now appear to be enriched. To his disciplinary authority there is added that supremacy in artistic sensibility, that response to both emotional and intellectual values in music and that facility in technical expression which have made him a dominating figure.

Some fifty members of the Philadelphia Orchestra, scheduled for an evening performance in Baltimore, "commuted" from that city and back to attend the concert.

The finest all-round performance of the Metropolitan Company in Philadelphia thus far this season was given in the Academy of Music the night of Jan. 19, with "The Jewels of the Madonna" as the bill.

The cast included Giovanni Martinelli as Gennaro; Giuseppe Danise, as *Rafaele*; Marian Telva, as *Carmela*, and Maria Jeritza as *Maliella*. Other parts were entrusted to Angelo Bada, Giordano Patrineri, Paolo Anapian, Grace Anthony, Henrietta Wakefield, Charlotte Ryan and Max Altglass. Gennaro Papi conducted with enthusiasm and a keen sense of dramatic values.

## PORTLAND SYMPHONY PLAYS FOR CHILDREN

Series Is Inaugurated With  
Success Under Bâton  
of Hoogstraten

By Jocelyn Foulkes

PORTLAND, ORE., Jan. 30.—The first of three young peoples' concerts to be given by the Portland Symphony, under the bâton of Willem van Hoogstraten, took place on Saturday morning, Jan. 16. This was in pursuance of the plan formulated by the late Theodore Spiering, and the concert, attended by many small children and adults, was a gratifying success. Mr. van Hoogstraten's explanatory remarks were appreciated. The program consisted of the Andante from Beethoven's Fifth Symphony, the Scherzo from Tchaikovsky's Fourth, the Overture to "The Marriage of Figaro," a Mozart gavotte, a Boccherini minuet, "Irish Tune from County Derry" by Percy Grainger and "Procession of the Sirdar" by Ippolitoff-Ivanoff.

The Portland Chapter of Pro Musica sponsored a recital of compositions of Serge Prokofieff, by the pianist-composer in Pythian Hall, on Jan. 15. A cordial audience heard two sonatas, ten "Visions Fugitives" and shorter numbers.

John Collier, baritone, was presented by Mrs. Herman T. Bohlman at a delightful musicale on Jan. 17. The solos were from the works of Handel, John Alden Carpenter and Dvorak. Margaret Notz was at the piano. Mr. Collier will continue his vocal studies in New York.

Three violin students of William Wallace Graham were heard in a creditable program on Jan. 13. A Handel sonata, Mozart and Saint-Saëns concertos were played with J. Hutchison as accompanist. The students were Mary Talmadge Hedrick, Mildred Nichols and Mildred Roberts.

The municipal concert on Jan. 10 was given by the 186th Oregon National Guard Infantry Band, led by Frank Lucas and the Dudley Buck Quartet, comprising Walter Rose, C. W. F. Martin, Charles Savage and Leroy Carey, accompanied by Gertrude Van Horne.

The Olson Mixed Chorus, directed by Mrs. Fred L. Olson, gave an excellent program at the municipal concert on Jan. 17. The soloists were Irene Euster and Genevieve Kleeb, sopranos; Jean Robinson, contralto, and Murray Carter, tenor. Nettie Leona Foy and Olga Ruff were accompanists; and Lucien Becker, organist.

At a recent meeting of the appreciation class of the Monday Musical Club the life of Max Reger and the life and works of Percy Grainger were discussed. Participants in the program were Elizabeth Johnson, Maude Owens Campbell, Mrs. R. G. Armstrong and Mrs. L. W. O'Rourke.

John M. Williams is conducting a second normal class for piano teachers.

Frank Hutchens, pianist of the Conservatory of Music at Sydney, Australia, is a Portland visitor.

St. Louis Demands "More" of Paderewski

ST. LOUIS, Jan. 30.—When Ignace Jan Paderewski gave a recital in the Odeon, he was heard by a large audience which was unrelenting in its demand for more. As a result, the all-Chopin program of goodly length was extended by five encores.

HERBERT W. COST.



## DENVER ENJOYS CONCERT

Knut Ohrstrom and Cadman Operatic Cantata Win Applause

DENVER, Jan. 30.—Knut Ohrstrom, tenor of the Swedish Royal Opera at Stockholm, appeared on Jan. 12 as the stellar attraction in the annual concert for the benefit of the National Swedish Sanatorium.

Presenting songs and operatic arias in five languages, Mr. Ohrstrom so pleased his audience that frequently extra numbers were demanded. His voice is of appealing quality and his personality frankly engaging. Clarence Reynolds played skillful accompaniments for him.

The Orpheus Male Chorus, under R. Jefferson Hall, sang two numbers a cappella with excellent effect.

As a special feature, the Denver Music Week Opera Ensemble presented Cadman's operatic cantata, "The Sunset Trail," in concert form. John C. Wilcox, MUSICAL AMERICA's correspondent, to whom this work is dedicated and who conducted its world premiere in operatic form here a year ago, led the choral forces on this occasion, when the score proved inherently interesting from the concert stage as well as in opera form.

The four principal solo parts were beautifully sung by Lucile Fowler, contralto; Elwin Smith, tenor; Everett Foster, baritone, and Ben Gilbert, bass. Robert Kenworthy, William Sloane and Louis Baine, tenors, were entirely adequate in the smaller solo parts. Carol Turman at the piano and Clarence Reynolds at the organ cooperated in a highly effective instrumental accompaniment.

This concert was under the management of A. N. Rumin.

## Atlantic City Has Attractive List

ATLANTIC CITY, Jan. 30.—The Leeds and Lippincott Company of Haddon Hall, through Adrian W. Phillips, musical manager, announces an attractive list of artists for the 1926 series of

Vernon Room March musicales. The musicales will be held on five Saturday evenings, beginning Feb. 27. Those scheduled to appear include: Mischa Levitzki, Lenora Sparks, Royal Dadmun, Ralph Errolle, Julia Claussen, Ellen Ballon, May Peterson, Hans Kindler, Ernest Davis, Dusolina Giannini, Ivan Steschenko, Carlos Salzedo, Lawrence Tibbett, Elizabeth Lennox and Sascha Jacobsen. Alfred Hollins scored a de-

cided success at a recent recital given in the auditorium of the Senior High School under the auspices of Senator Emerson Richards. An excellent recital under the concert direction of Vincent E. Speciale was given recently in the Vernon Room of Haddon Hall. Those appearing included Bernard Parronchi, cellist; Marcel Hansotte, pianist, and Rose Parronchi, soprano. Fannie Friedman and Mr. Speciale were accompanists.

## WREATH FOR REINER UPON HOME-COMING

Szigeti Is Soloist with Cincinnati Players—Paderewski Heard

By Philip Werthner

CINCINNATI, Jan. 30.—The Cincinnati Symphony, under the leadership of Fritz Reiner, on Jan. 22 and 23 resumed the weekly concerts at the Emery, after an absence of nearly a month. The players were enthusiastically received. Mr. Reiner received a huge wreath from the orchestra as a token of appreciation of his work, and the audience applauded until the conductor had all his players rise and bow their thanks. The program for the concert, in which Joseph Szigeti was the soloist, was as follows:

Prelude to "Die Meistersinger" . . . Wagner  
From the "Garden of Hellas" . . . Ballantine  
Concerto for Violin and Orchestra . . . Brahms

Suite from "The Fire Bird" . . . Stravinsky  
The first number was given a magnificent performance. The Ballantine number was also good.

The Brahms Concerto was splendidly played by Mr. Szigeti. The violinist possesses a marvelous technic and a vigorous temperament. His double stoppings and his runs were well done.

In the Suite of Stravinsky the orchestra played as if inspired. The second and last movements were played in a charming manner.

Ignace Jan Paderewski came to Music Hall on Jan. 26 and gave an all-Chopin program. He was greeted by an im-

mense audience. Mr. Paderewski played with a great deal of force and with inimitable shading, feeling and taste.

Ottorino Respighi has declined an invitation to be guest of honor at a dinner of the Musicians' Club on Feb. 8, because he cannot be in the city at that time. Chalmers Clifton, who conducts the Cincinnati Symphony on Feb. 13, has accepted. He will be in the city at this time rehearsing the orchestra.

The Armco Band of Middletown, Ohio, has given a successful concert with Herman Bellstedt of this city as conductor. This leader was given a silver cup by the orchestra.

Dorothy Stolzenbach, a student at the Cincinnati College of Music and a native of Lima, Ohio, who achieved distinction when she played the Tchaikovsky Concerto here recently, has been engaged by the Lima Orchestra as soloist for its next concert on Feb. 11.

Ethel Atkins, a pupil of Mary Towsly-Pfau, and Emily Knox Williams, pupil of Robert Perutz, with Elenore Powell, a pupil of Martin Read, Jr., gave a program at the Central Y. W. C. A. on Jan. 21.

Giacinto Gorno has received word of a successful appearance in Miami, Fla., of Loretto Deckelmeyer, singer and teacher.

In Louisville four Cincinnati artists gave a concert on Jan. 26. They were Dan Beddoe, Robert Perutz, Mrs. Thomie Prewett-Williams and Margaret Spaulding.

## "ENCHANTED LAKE" CHARMS

New Haven Symphony in Third Concert—Two-Piano List Heard

NEW HAVEN, CONN., Jan. 30.—The New Haven Symphony, David S. Smith, conductor, gave the third in a series of five Sunday concerts under the auspices of the Yale School of Music, in Woolsey Hall, on Jan. 17, before an audience interested and large. There was no assisting artist on this occasion. The orchestra performed well Liadoff's "The Enchanted Lake," Mendelssohn's "Midsummer Night's Dream," and the "Schéhérazade" Suite by Rimsky-Korsakoff, the incidental solos for violin being played with dignity by Hugo Kortschak, concertmaster. This concert, as well as others given at Yale this season, was broadcast by radio through station WTIC, Hartford.

A recital for two pianos was given by Bruce and Rosalind Simonds in Sprague Memorial Hall, on Jan. 15, under the auspices of the New Haven Woman's Club. The young artists played admirably compositions by Brahms, Chopin, Rachmaninoff, Tailleferre, Arensky and Bach. The cordial assemblage found much enjoyment in this delightful recital.

The new organ, presented to Dwight Place Church by a member, Frank S. Platt, was dedicated on a recent Sunday evening by Harry B. Jepson, University organist at Yale, who played several numbers.

ARTHUR TROOSTWYK.

Skilton Composes Oratorio, "The Guardian Angel"

LAWRENCE, KAN., Jan. 30.—An oratorio, "The Guardian Angel," has recently been completed by Charles Sanford Skilton and will be sung for the first time at the meeting of the Kansas Federation of Music Clubs in the coming spring. Mr. Skilton has based his music in part on stories and themes of the early Moravian settlers in Salem, N. C.

## OLGA FORRAI

SOPRANO

## Chicago Civic Opera Company

Forrai's performance of the title role was remarkably adroit and in the true spirit of comedy. As might be expected, she is most masculine in those delightfully comic places where Octavian is disguised as a woman, for it is much easier to appear masculine in skirts than it is in knee breeches.—*Chicago Journal*, Nov. 4.

Mme. Forrai made an appealing Sieglinde and played the part with power. Her voice was a little light for some of the heavy phrases, but she, too, had the German tradition and sang with appreciation for the music.—*Chicago Evening Post*, Dec. 4.

Miss Forrai had rare varied vocal tasks. She had her moments of sentimental lyricism and of comic song and nothing in the performance was more skilfully done than her vocal simulation of inebriety to the tune of the third act's vivacious waltz.—*Chicago Herald-Examiner*, Nov. 4.

Raisa, Mason, Forrai are three operatic graces of extraordinary brilliance. Raisa, with her luscious voice; Mason, with her pure lyricism; Forrai, with her sprightly manner, her humorous and amorous (in the first act) actions, her pretty personality and her apt declamatory singing, except in the last trio, where she does some commendable vocal work, all were admirable.—*Chicago Daily News*, Nov. 4.

Olga Forrai, the Sieglinde, had the most communicative sense of her duties. She was pleasant to see and often delightful to hear, for she sings with intelligence even though her vocal equipment is by no means infallible.—*Chicago Journal*, Dec. 4.

Olga Forrai as Sieglinde made a fascinating picture and, strange to state, she was very good in the bigger dramatic moments of the second act, though in the first act her voice hardly carried so well. Of course she

knows the traditions of this role and acts it with evident ease.—*Chicago Daily News*, Dec. 4.

Mme. Forrai looked stunning as she came in bearing the silver rose.—*Chicago Evening Post*, Nov. 4.

Particularly delightful was the portrayal of the knight of the rose by Olga Forrai. Miss Forrai conquered the bugaboo of masquerading operas by looking a swaggering, insolent youth and a demure miss at will. Her voice of mellow softness was at all times far from masculine, but it would be difficult to find a better Octavian in much search.—*Chicago Journal of Commerce*, Nov. 4.

For quite the reverse set of reasons Olga Forrai made herself liked, vibrating between boy and girl according to the call of the libretto, managing a blend of awkwardness and prettiness with considerable skill, and altogether giving the best performance of her Chicago career.—*Chicago Tribune*, Nov. 4.

Olga Forrai is "stage-born"; her acting is exceedingly clever—the face vivid, eloquent, sparkling with intelligence—a veritable mirror of mood and emotion. She sang well.—*Chicago Evening American*, Nov. 4.

Olga Forrai had the masquerading role of Octavian and the maid, and showed that she was quite at home in the difficult requirements of this dual characterization. She had much high music to sing and much which was of declamatory style, but she sang the lyric parts in the first act admirably.—*Chicago Daily News*, Nov. 4.

## FORRAI SINGS WELL

Mlle. Forrai was lovely to look upon—a rather pathetic mother-to-be of Siegfried—almost a timorous Melisande in her flowing gold hair, with her shrinking young figure. She sang with authority and in the second act acted with considerable dramatic intensity.—*Chicago Evening American*, Dec. 4.



As Octavian in Der Rosenkavalier

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## Kansas City Men Play Queen's Elegy

KANSAS CITY, Mo., Jan. 30.—The Kansas City Little Symphony was heard in the third Sunday afternoon "pop" concert at Ivanhoe Auditorium, Jan. 24. Three soloists alternated with the orchestra under N. De Rubertis, in a program that was received with cordiality by the audience.

A feature of the program was the playing of Mr. De Rubertis' composition "Pensiero Elegiaco," in memory of the late Queen Marguerita of Italy. The orchestra brought forth the somber beauty of the work and made the most of one of the conductor's best efforts in composition.

Mrs. Arthur Brookfield, contralto, sang "My Heart at thy Sweet Voice" of Saint-Saëns with effective dramatic style and a voice particularly smooth and warm in the lower register. Caroline Powers Thomas, violinist, played two movements of the Bruch G Minor Concerto. Her natural style borders on the vigorous and intense. With ample technical equipment and a sureness of manner, she won the hearty approval of the auditors. Luigi Bussolari, concertmaster of the organization, played the "Thais" Meditation with effective tonal beauty. Rimsky-Korsakoff's "Spanish"

Caprice was the orchestra's most pretentious offering. The applause given this number brought an extra number by Saint-Saëns.

### Serge Prokofieff Heard

Members and guests of this city's chapter of Pro-Musica heard Serge Prokofieff, pianist and composer, and his wife, Lina Llubera, soprano, in a recital of Russian music in the ballroom of the Kansas City Club, Jan. 22. With the exception of two numbers by Miaskovsky, Mr. Prokofieff played his own compositions, choosing the type of music that emphasized his flare for brilliant and dramatic style. He interested his audience deeply and completely won their approval in his second group of "Three Gavottes." Mme. Llubera interpreted with sincerity and charm and no little dramatic ability songs of Moussorgsky, Rimsky-Korsakoff, Taneyeff and Prokofieff, the latter playing accompaniments. Mrs. George Forsee, president of the organization, introduced the artists.

The Kansas City Music Teachers' Association gave their annual banquet and program at the Ambassador Hotel Roof Garden. Nora Moss, Lucy Parrot, Dorothy Hatch Colt, Joyce Bishop An-

draws and Mrs. J. Arthur Comstock gave the program. Mary Witters, president, presided.

Claudine Lucas, soprano, was heard recently in a recital at the Bellerive Hotel. Poise and a simple, natural style with a voice of pleasing quality, intelligently used, won for Miss Lucas much praise. She was at her best in the coloratura offerings. Edoardo Sacerdote played excellent accompaniments.

BLANCHE LEDERMAN.

## MILWAUKEE GREETSTOCK AS COMPOSER

### Jacques Gordon Soloist in Concerto with Chicago Symphony

By C. O. Skinrood

MILWAUKEE, Jan. 30.—Jacques Gordon, concertmaster of the Chicago Symphony, was the soloist at the last concert by the orchestra at the Pabst under the management of Margaret Rice.

Mr. Gordon played the Stock Concerto in D Minor. This work bristles with difficulties and is subtle in its orchestration. This was its first hearing of it in Milwaukee. Mr. Gordon gave an intelligent reading of the complex score. He brought out many moments of melodic beauty, and emphasized especially the scholarly side of the work.

Frederick Stock added a number of novelties to the program, including an "Oriental" Suite by Holst—a grateful composition—Debussy's "Afternoon of a Faun" and a number by Dukas.

Guimar Novaes gave a stimulating piano recital at the Pabst Theater under the management of Marion Andrews. Such urgent applause was heard that not less than a dozen encores were given before the large audience could be appeased.

Beethoven's Sonata in D Minor, which was the big work of the recital, was delivered with a deliberation and placid repose which admirably followed the Beethoven traditions. Mme. Novaes has happily veered from the old fault of many pianists to put on many show pieces. Whatever display there is in her work is now purely incidental. Three numbers from Chopin were imbued with much of the artist's individuality. And numbers by Ibert, Debussy, de Falla and Scriabin were gems.

A folk-music program in costume was given by the student's division of the MacDowell Club at the University Settlement. German songs were given by Elvira Seegers, Irish melodies by Mrs. Eugene Yahr and English airs by Mrs. James Barry. Adeline Wall accompanied the singers, and played piano numbers.

The Knights of Columbus Glee Club, led by John Leicht, gave a concert in the Central Auditorium of the Soldiers' Home. Solos were delivered by James J. McCormack, baritone; Frank Surges, tenor, and Victor Brehm, violinist.

Sophie Charlotte Gaebler, a pupil of Liszt, was the pianist in Deems Taylor's incidental music to the play "The Beggar on Horseback," given by the Wisconsin Players in the Garrick Theater.

### Prokofieff Heard by Denver Pro-Musica

DENVER, Jan. 30.—Serge Prokofieff, Russian composer and pianist, and his wife, Lina Llubera, soprano, appeared in a concert *intime* before members of Pro-Musica Denver branch on Jan. 12. The program was compiled exclusively from modern Russian compositions for piano and solo voice, several of which were heard here for the first time. Mr. Prokofieff created a very favorable impression by his authoritative playing, and the songs offered by Mme. Llubera were most interesting. On the evening preceding this concert Pro Musica gave a reception in honor of Mr. and Mrs. Prokofieff at the home of Mrs. LeFevre. On this occasion Forrest Fishel, young Denver tenor, who will soon go abroad to complete his studies, sang a group of songs. Carol Turman played the accompaniments admirably. Among Mr. Fishel's offerings were two MSS. songs by Henry Sachs, Denver composer, sung here for the first time, with Mr. Sachs at the piano.

J. C. WILCOX.

ST. PAUL, MINN.—Anton Bjorklund has joined the music department faculty of the Lake Forest, Ill., University. He is also taking charge of the school band, orchestra and quartet.

## NOVELTY PROVIDED BY ST. LOUIS LIST

### Soprano Is Soloist with Ganz Forces in "Pop" Concert

By Herbert W. Cost

ST. LOUIS, Mo., Jan. 30.—For the "pop" concert, on a recent Sunday, Rudolph Ganz offered an interesting program, with Marjorie Dodge, soprano, making her local debut as soloist. The program was as follows:

"Marche Americaine".....Widor  
Overture to "Mignon".....Thomas  
Aria, "Wie Nahte mir der Schlummer" from "Der Freischütz".....Weber  
"Peer Gynt" Suite, No. 1.....Grieg  
"Dance of the Amazons".....Liadoff  
"Depuis le Jour" from "Louise".....Charpentier  
Waltz, "Dorfschwalben".....Strauss

Miss Dodge sang her two arias with intelligence, style and warmth, and added Kingsley's "O, That We Two Were Maying" and Roger's "Rosary," as encores. Miss Dodge proved one of the most popular among the artists heard in the "pop" series.

The "Marche Americaine" and the "Dance of the Amazons" were first time numbers at these concerts, and met with considerable enthusiasm. The program was well done and several extras were added.

An all-orchestral list was given at the ninth pair of St. Louis Symphony concerts under Mr. Ganz. The program was:

"Pastoral" Symphony.....Beethoven  
"Till Eulenspiegel's Merry Pranks".....Strauss  
Suite, "From the Northland".....Sowerby

The outstanding feature was the Sowerby Suite, given for the first time in St. Louis. Mr. Ganz prefaced the performance of it with a spoken explanation, which greatly enhanced interest in this work, and the orchestra played in a spirit that evoked much enthusiasm.

In fact, the whole program was read so convincingly that complete satisfaction was felt.

The St. Louis Symphony, under Rudolph Ganz, had Dallmeyer Russell of Pittsburgh, pianist, as soloist for its twelfth "pop" concert. The program follows:

Overture, "Rienzi".....Wagner  
Prelude, "The Deluge".....Saint-Saëns  
Piano Concerto No. 4.....Saint-Saëns  
"Invitation to the Dance".....Weber  
Berceuse }.....Järnefelt  
Prelude }  
Marche Slave.....Tchaikovsky

Mr. Russell played unerringly, bringing out the spiritual atmosphere of this Saint-Saëns work. In his encore, Scarlatti's E Minor "Pastorale," he displayed a freedom of expression which proved a delight.

The orchestral numbers were particularly pleasing. In "The Deluge" the solo violin part was played exquisitely by Michael Gusikoff, concertmaster. An encore, "The Swan," had the cello passage played by Max Steindel. The program was increased by two more extras—Grainger's "Country Gardens" and a Beethoven Minuet.

### Oklahoma Clubs to Feature Manuscript Organ Recital at Convention

OKLAHOMA CITY, Jan. 30.—A feature of the annual convention of the Oklahoma Federation of Music Clubs, to be held here in April, will be a recital of manuscript compositions for organ. Composers have been invited to submit numbers not over five minutes in length of performance. Manuscripts must be signed with a fictitious name and accompanied by a sealed envelope containing the name and address of the composer, and return postage. They must reach the chairman, John Knowles Weaver, 822 South College Avenue, Tulsa, Okla., not later than Feb. 28. A committee, consisting of Edwin Vaile McIntyre, Charles F. Giard and Marie M. Hine, will select the ten best compositions submitted. The winners will be invited to play their compositions at the recital; if they are unable to be present, a substitute will be accepted or provided.

PORTLAND, ORE.—Sousa's Band was vociferously applauded by large audiences at the Auditorium recently. W. T. Pangle was the local manager. At one concert bands from Benson Polytechnic, Jefferson and Washington high schools joined in the playing of Sousa's "The Thunderer."

## HELEN TESCHNER TAS is available for concerts en route to the Pacific Coast and in the Northwest, in January, 1927.



First Appearances in the West, as Soloist with the Los Angeles Philharmonic Orchestra, January 11 and 12, 1924:

THAT Helen Teschner Tas is one of the really distinctive violinists before the public today could not be doubted; she played with that great artistry which has for its mark the utmost sincerity and unpretentiousness, both as regards stage presence and performance. Mme. Tas obtains from her instrument a clinging tone of firmness and brilliance, yet of unalloyed sweetness. The quality of this tone is distinctly her own. Her performance was especially marked with artistic phrasing, and her entire appearance with the orchestra with musicianly repose.

—Los Angeles Times.

HELEN TESCHNER TAS, violinist, offered the Concerto for Violin in A Major, proving herself a great artist of the instrument, keenly aware of its warmth and richness as a vehicle of expression, mistress of its technique and masterly in her power to bring enjoyment through it. She gave Mozart in the rich flowing style, with Mozartian good breeding; that is, delicacy of tone production, firmness in bowing, and a rapt attention to her interpretation.—Los Angeles Express.

THE guest virtuoso of the day, Helen Teschner Tas, performed the Mozart "Concerto for Orchestra and Violin in A" with beautiful inflection, excellent bowing and accurate technique.—Los Angeles Herald.

HELEN TESCHNER TAS, violinist, appeared with the orchestra in the Mozart concerto. She plays with a finish which is comparable only to that of an exquisite miniature. An artist to her finger tips, Mme. Tas made no attempt at self-exploitation, but devoted herself solely to the expression of the really beautiful instrumental possibilities of the number.—Los Angeles Examiner.

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## PROKOFIEFF HEARD BY COAST AUDIENCE

Swedish Songs Given in  
Attractive Joint List—  
Store Musicale

By Marjory M. Fisher

SAN FRANCISCO, Jan. 30.—The San Francisco branch of Pro-Musica began its active work on a recent Sunday night by presenting Serge Prokofieff in a recital at the Seven Arts Club. The program was confined to modern Russian music, and included the Third Sonata, Op. 28, "Ten Visions Fugitives," three Gavottes, Scherzo from the Second Sonata, a Prelude, a Toccata, and as an encore, Marche, Op. 12, by Prokofieff. The program was as interesting as it was unusual, and was capitally played. The Moussorgsky "Pictures from an Exhibition" were much appreciated.

E. Robert Schmitz, international president of the Society, was present, and gave an interesting talk on the aims and accomplishments of the organization, which was first called the Franco-American Society. Redfern Mason, who succeeded Ray C. B. Brown as president of the local chapter, presided and introduced the speaker and his fellow artist. A social hour followed the program, which was enjoyed by members and guests.

Brita Beckman, contralto, assisted by Christine Howells Pfund, flutist, and Jessie Moore, accompanist, gave a costume recital of songs of Sweden for the Swedish Applied Arts rooms in the residential district on the evening of Jan. 19. Mrs. Beckman has a rich, mellow voice of wide range and sang groups of folk-songs, art songs of the past century, by Eric Geiger and "Play-time" songs by Alice Tegner. Literal translations were given by Mrs. Beckman preceding each song, so that the audience lost none of the humor and story-telling values. Christine Howells Pfund played two groups of flute solos by Grieg, in exquisite style, and Jessie Moore played all of the accompaniments in splendid fashion. A distinguished audience was completely captivated by the charm and artistry of the entire program.

Eva Grunninger Atkinson, contralto, and the Arion Trio—Josephine Holub, violin; Margaret Avery, cello, and Joyce Holloway Barthleson, piano, gave an "Hour of Music" at the Emporium. It was the first musicale to be presented by this department store this year, and the assembly hall was filled to capacity with interested listeners. Mrs. Atkinson possesses a voice of beautiful quality, and sang her songs in English. The Trio is very well known for its radio work and was welcomed by many. Encores were given after every group. The Emporium's Hours of Music are directed by Alice Seckels.

The Hour of Music Society presented Willem Van den Burg, cellist, and Michel Maskewitz, pianist, at the first meeting of the new year, which was held at the home of Mrs. William T. Senon. Both artists were thoroughly appreciated, and they maintained a high degree of artistry throughout the program.

## GRAVEURE VISITS WICHITA

Baritone Wins Audience in Début Recital—Local Artists Appear

WICHITA, KAN., Jan. 30.—Louis Graveure made his initial appearance before a Wichita audience in the Crawford Theater recently, under the local management of Mrs. L. K. Brown. A representative audience filled the house, and Mr. Graveure soon won his listeners by his musicianly performance of baritone songs. Arpad Sandor, accompanist, contributed three solo numbers, which were warmly received.

The Midian Shrine Band gave the first of a series of Sunday afternoon concerts at the Forum, which it is planned to continue throughout the winter and spring. The Forum was packed with listeners, and the performance was vastly enjoyed. The band is composed of forty-eight members, and is under the direction of A. W. Shade.

Otto Fischer, pianist, and Mrs. Chain Robinson, reader, with Dorothy Englehart furnishing the incidental music for the readings, were heard at the last

meeting of the Saturday Afternoon Musical Club.

The Junior Club of the Wichita Musical Club gave its first program for the year at the residence of Pauline Drew recently. The program consisted of solo and concerted numbers for piano, voice and violin. The officers of the Junior Club are Betty Weaver, president; Lily Mitchell, secretary; Mary Margaret Means, treasurer, and Betty Martinson, vice-president. T. L. KREBS.

## PITTSBURGH PUBLIC APPLAUDS SOKOLOFF

Cleveland Orchestra Gives  
Two Concerts as Welcome Guest

By Wm. E. Benswanger

PITTSBURGH, Jan. 30.—After giving a concert for children, the Cleveland Orchestra, Nikolai Sokoloff, conductor, and with Josef Lhevinne as piano soloist, gave two excellent concerts in Syria Mosque on Jan. 22 and 23. The program for Friday evening consisted of:

Symphony No. 5.....Tchaikovsky  
Concerto No. 4.....Rubinstein  
"Le Poème de l'Extase".....Scriabin

The program for Saturday afternoon was as follows:

Symphony No. 7.....Beethoven  
Concerto No. 1.....Liszt  
Suite from "The Firebird".....Stravinsky

Mr. Sokoloff has developed his orchestra to a high state of excellence. This was shown emphatically in the Scriabin and Stravinsky numbers, as well as in commendable readings of the two symphonies.

Mr. Lhevinne seemed to know no lack, either in technic or in artistry. The concerts, as usual, were given under the auspices of the Pittsburgh Orchestra Association.

Edith Taylor Thomson presented an interesting artist in the person of Alexander Brailowsky, pianist, who gave a recital in Carnegie Music Hall on Jan. 26. In a program ranging from Beethoven's "Appassionata" Sonata to groups of Chopin and Liszt, Mr. Brailowsky's playing bore the stamp of fine artistry.

On Jan. 27, in Carnegie Music Hall, Paul Robeson, baritone, and Lawrence Brown, composer-pianist, gave an interesting program of Negro spirituals.

The North Avenue Sunday School Orchestra of fifty players, under Charles N. Boyd, gave a program very ably on Jan. 24.

The Western Pennsylvania Chapter of the American Guild of Organists attended the weekly free organ recital which Dr. Charles Heinroth gives in Carnegie Music Hall. Dr. Heinroth also continues, with popular success, his free recitals on Sunday afternoons. Dr. Casper P. Koch also draws large audiences to his weekly free organ recitals in Northside Carnegie Hall.

## HARPIST STIRS ST. LOUIS

Piano Teachers' Round Table Assembles  
—Young Pianist Wins Scholarship

ST. LOUIS, Mo., Jan. 30.—Alberto Salvi, harpist, was the soloist in the Principia Concert and Lecture Course on Jan. 15. Mr. Salvi electrified his listeners with complete mastery of his instrument. He gave a program which displayed his finest shadings of pianissimo as well as a surprising volume of tone. His program contained compositions of Zabel, Debussy, Bach, Chopin, Martucci, Poenitz, Handel, Serrao, Posse, Graun and several delightful things of his own.

The Piano Teachers' Round Table held its January meeting on Wednesday at the Gatesevorite Hotel. Interesting papers were read by members of the club on the "Influence of Mu Phi Epsilon." E. R. Kroeger gave an enjoyable talk on his work at Washington University.

Selma Frank, ten years old, former pupil of the late Victor Ehling, will go to Chicago to study under Fanny Bloomfield-Zeiser. Miss Frank has played for many distinguished musicians, who have commented upon her remarkable talent. Mme. Zeiser was so impressed that she awarded her a scholarship and is undertaking full charge of her musical education. HERBERT W. COST.

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## ANOTHER TRIUMPHANT SEASON FOR "THE AMERICAN NIGHTINGALE"

# JOSEPHINE LUCCHESI COLORATURA SOPRANO



### Season 1925-26

NEW YORK—The Violetta of Lucchese is worthy of consideration. It was marked by sincerity, great personal charm and was very well sung. . . . Her Violetta and Lucia might well be placed alongside of one or two we have heard at the Metropolitan and not suffer by comparison.—**THE EVENING WORLD.**

BOSTON, MASS. — Miss Lucchese gained the greatest single success of the evening with the famous "Caro Nome," one of the few really attractive coloratura airs extant. Her singing was crystal clear and carefully shaded, and loud shouts attested the favor she had won.—**THE BOSTON GLOBE.**

SPRINGFIELD, MASS. — Seldom, indeed, has a Springfield opera or concert audience been given the opportunity to listen to such amazing florid singing. It was indeed brilliant.

and overwhelming, especially in the mad scene in which Lucchese executed trills and roulades so faultlessly and superbly as to leave her audience momentarily spell-bound only to have it break into thunderous applause. Again and again the singer was forced to bow her responses to the appreciation of the audience.—**THE DAILY NEWS.**

PHILADELPHIA—The astounding feats of vocalization indulged in by Josephine Lucchese, at the performance of "Lucia di Lammermoor," at the Metropolitan last night, resulted in a great ovation and brought more vividly to public attention the phenomenal gifts of this young American artist. Within her realm she is supreme. Unlike the usual coloraturist, she has the power of keeping her tones pure and sweet, despite the most florid flights of technical display. Her performance last night was almost unbelievably perfect. The fluency, grace, power and quality of her voice held the audience spellbound and gave the old opera an aspect of vitality and freshness thoroughly enjoyable.—**THE PHILADELPHIA RECORD.**

PITTSBURGH—Pittsburgh heard last night, one of the most beautiful voices in the operatic firmament; in the production of "Traviata." The voice was that of Josephine Lucchese singing Violetta. Her work, both histrionic and vocal, in the third act, was the finest bit of operatic reading given in this city in many a moon.—**THE PITTSBURGH PRESS.**

CINCINNATI—Lucchese's intricate vocal embroidery in "Caro Nome" was a delightful thing, and all her singing proclaimed the beauty of her voice, its ease in climbing passages, its notable carrying quality and the intelligence and esprit of the artist.—**THE DAILY TIMES-STAR.**

DETROIT—Josephine Lucchese, of the glorious voice and gorgeous beauty, appeared as Gilda, and how well she interpreted the character! Lending her lovely voice to this most difficult role she scored new triumphs with the capacity audience.—**THE EVENING TIMES.**

LOUISVILLE—Josephine Lucchese as Martha made her only appearance during the present series. Mme. Lucchese has a voice of almost uncanny beauty, with a flute-like quality, combined with sympathetic charm, that won all hearts.—**THE TIMES.**

ASHEVILLE—Lucchese's triumph was America's triumph. Her singing of the role of Violetta was peerless; no coloratura singing has ever been heard in Asheville that excels it in beauty of tone and truthfulness of pitch. There is in Miss Lucchese's interpretative penetration a subtlety and refinement that bespeaks imminent artistry. The "Ah fors e' lui" aria won prolonged applause, and thereafter every appearance was occasion for a like demonstration.—**THE ASHEVILLE CITIZEN.**

MEMPHIS—Grace and looks that suit a role are rare on the operatic stage. Miss Lucchese adds both of these to her sweetly clear voice. The whole temper of her performance was such that it gave distinction to a character that is almost hidden in a maze of difficult colorature. Vocally, she displayed Donizetti in such excellent voice that the audience recognized her ability again and again with outbursts of applause.—**THE COMMERCIAL APPEAL.**

NEW ORLEANS—Josephine Lucchese threw her talent, temperament and earnestness into the role of "Gilda" with triumphant success. A single aria was sufficient to judge this trinity of qualities. When Lucchese had completed that exacting morceau for coloratura soprano, the audience waked from its devotional silence to indulge in a roar of applause. Lucchese is eminently fitted for this role as she was for the "Lucia" which marked her triumphant entry in the current series last week.—**THE NEW ORLEANS STATES.**

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## BALTIMORE ARTISTS GIVE NOVEL LISTS

Mabel Garrison Holds "Home-Coming" Soirée—Club Event Pleases

BALTIMORE, Jan. 30.—Mabel Garrison, soprano, and her husband George Siemmon, pianist, gave a musical evening at their Baltimore residence on Jan. 28, to mark their home-coming after an extended concert tour of the Orient. The local musical fraternity and a group of friends were entertained with a song recital by Miss Garrison, who was assisted by Mrs. Thomas Arnold, contralto; Albert Newcomb, tenor; William G. Horn, baritone; Harold Randolph and Mr. Siemmon, pianists. The program included the duet from "Don Giovanni," "La ci darem," Brahms' "Wir Wandelten," Hugo Wolf's "Der Gartner" and two Strauss songs, "Morgen" and "Ständchen," concluding with the rarely heard "Neue Liebeslieder" of Brahms, for vocal quartet with four hand piano accompaniment. After the musical program a cinema reel, which was made of Miss Garrison and her husband during her recent concert trip around the world, was shown.

The Baltimore Music Club, Mrs. Louis K. Cutman, president, gave a concert at the Emerson, Saturday afternoon, Jan. 30. The program began with Arensky's "Silhouettes," Op. 23, played by Katherine Simmerman and Sonia B. Wallerstein. Marion Savage substituted for a number listed on the program and played the Thirteenth Rhapsody of Liszt in brilliant style. This concert marked the first appearance of the season of the Voice Ensemble, under the direction of Franz C. Bornschein, MUSICAL AMERICA correspondent. This group gave effective interpretations of Sullivan's "Orpheus with his Lute," Hugo Wolf's "Insatiable Love" and "Drummer Boy," Goldmark's "At the Fountain," Walter Kramer's "Pleading" and Deems Taylor's arrangement of a Hungarian folk-song, "Play o' Gipsy."

A concert by the students' orchestras of the Peabody Conservatory, Jan. 30, disclosed the development which the elementary and junior organizations are making under the direction of Mr. Bernshein. The program began with the elementary group, fifty-six players, who played with good shading and tasteful expression a sarabande of Handel, a melody of Schubert, arranged by the conductor, and two of his original compositions especially received for this phase of musical education. These pieces, "Sundown" and "Moon So Round," were played with a broad tone and gave evidence of the musical import of their substance for the group.

The junior organization, sixty players, presented more advanced material con-



THE *maestro di capella*, Edoardo Petri, of the Metropolitan Opera and his choir, the boys' chorus in "The Jewels of the Madonna," are pictured above as they appear in the opera. Mr. Petri trained the boys, in perfect imitation of a church choir, to sing the sacred music that is required as they walk in the procession of the Madonna in the Wolf-Ferrari opera. Not only do the young singers achieve remarkable vocal effects, but they look like choir boys who belong to a church great enough to bedeck its Madonna in such resplendent jewels.

sisting of the Schubert "Moment Musical," "Dance Bretonne" from Wider's "La Kerrigane," the Overture Miniature and the Danse Russe from the "Nutcracker Suite" of Tchaikowsky. Ruth Schumacher, contralto, was the soloist, and made an impression with her singing of the recitative and air "My Heart Is Weary" from "Nadeshda" by Thomas, in which the orchestra gave creditable support.

The Eutaw Place Temple Choir, under the direction of Howard R. Thatcher, organist, presented a program of oratorios and religious music, in the auditorium of the Temple, on Tuesday evening, Jan. 26. The soloists were Matie Leitch Jones, Rosabelle Hall, Anna Green Sachs, Hannah Greenwood, Mamie Hill Addison, Walter Linthicum, Albert Wheeler, Clarence L. Hihn, Jacob Schulman and Albert Newcomb.

Abraham Haitowitsch, blind violinist, assisted by Alexander Sklarevski, Russian pianist, member of the faculty of the Peabody Conservatory, gave a joint

### Rosa Ponselle Gives Montclair Recital

MONTCLAIR, N. J., Jan. 30.—The audience that heard Rosa Ponselle, Metropolitan Opera soprano, at the High School auditorium on Jan. 22, refused to go home till the artist had sung "Annie Laurie" as a final encore. Hearers applauded the singer with enthusiasm after she added "O Sole Mio" to the printed program. Assisting Miss Ponselle was Stuart Ross, pianist, in solo groups as well as accompaniments. John Tasker Howard's "Waltzes in

recital at the Alcazar. The program included the "Kreutzer" Sonata, the Chaconne of Bach and other compositions. Howard R. Thatcher was the accompanist.

"Humor in Music" was the topic of the lecture-recital given at the Peabody Conservatory by members of the teaching staff on Jan. 26. Virginia Blackhead gave the lecture and demonstrated her topic with interesting examples of humor in musical composition. Bessie Evans sang some "nonsense" rhymes.

Austin Conradi, pianist and member of the faculty of the Peabody Conservatory, was the artist at the weekly recital on Jan. 29. Mr. Conradi plays with imagination, his poetical interpretations being of qualitative and dynamic contrasts. These attributes were noted in the thoughtful presentation of this program. Of special interest was the Boyle Sonata, a work that demands musical grasp by its executant. The interpretation given marked the thorough musicianship of the artist.

Miniature" were repeated, and the composer, who was present, was obliged to acknowledge the applause. The concert was one of the series of six sponsored by the Unity Concert Course.

PHILIP GORDON.

LIMA, OHIO.—Firmin Swinton, Belgian-American organist, was heard at the First Reformed Church recently. His program included numbers by Bach, Widor, Dickinson, Saint-Saëns, Schubert and Dvorak.

## PROVIDENCE HEARS GOOSSENS CONDUCT

Leads Boston Symphony as Guest—Two Soloists Aid Choruses

By N. Bissell Pettis

PROVIDENCE, Jan. 30.—The third concert in the Providence series by the Boston Symphony was given in Infantry Hall on Jan. 19, with an audience of more than 2000 delighted listeners. The concert was of special interest from the fact that Eugene Goossens, conductor of the Rochester Philharmonic, was the guest leader. Musical Providence greeted him with the warmest cordiality, and as he stepped to the conductor's desk the applause was long and sincere.

The Symphony was Brahms' E Minor, No. 4. Mr. Goossens' reading of the intricate score was impressive. The orchestra was superbly responsive and tremendous applause came at the close of the symphony. Other numbers on the program were the Prelude and "Liebestod" from Tristan and Isolde; "On Hearing the First Cuckoo in Spring" by Delius; Overture to "Der Freischütz," and "Finlandia" by Sibelius. This delightful program was played with consummate art, flawless technique and instrumental coloring.

Greta Torpadie, soprano, of New York, and Edith Gyllenberg Waxberg, pianist, of Providence, were the assisting artists at a delightful concert given by the Vasa Chorus of Providence and the Apollo Chorus of Auburn, R. I., in Infantry Hall on the afternoon of Jan. 24. American, Swedish, Norwegian and English numbers were admirably sung by the combined choruses. Mme. Torpadie sang a group of Swedish songs with charming effect. Mme. Waxberg won high favor by the brilliancy of her piano work.

The Chopin Club, Jr., auxiliary to the Chopin Club, and organized less than two years ago under the leadership of Mrs. Edgar J. Lowmes, president of the senior organization, appeared in an ambitious concert program at the Providence Plantations Club on Jan. 22. A large audience greeted the gifted young players. The proceeds of the concert will be devoted to sending a delegate to the next convention of the National Federation of Music Clubs. The program included a Rondo for two pianos by Chopin, played by Oscar Lozzi and Mildred Taber; songs by Purcell and Whelpley by Francis W. Carpenter, tenor; "Six Silhouettes" of Paul Juon, and Serenade by Godard, for two violins, played by Sadie Taber and Fulvo Micarelli, and the Concerto "Pathétique" in E Minor of Liszt, for two pianos, played by Mildred Taber and Oscar Lozzi.



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### Erie Dispatch-Herald

... She is truly an artist of high gifts. ... Her singing of English songs was a revelation of diction.

### Erie Times

... Miss Bannerman gave of her very best. She sang songs as if she loved them—and we loved them with her. Her enunciation of the English translations should be a model to any singer who heard her, and her good phrasing and refined tone made one wish to hear them both again.

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# New York Recitalists Present Week of Rich Musical Fare

**Programs of Unusual Variety Draw Discriminating Audiences to Gotham's Concert Rooms—Several Artists Heard in Second and Third Recitals of Season—Eva Gauthier Repeats Identical Program—Vernon Williams Heard in Début, Also Myra Mortimer, Helena Lanvin and Radiana Pazmore**

**N**UMEROUS young artists made their first bows to New York recital audiences during the past week, most of them creating good impressions. Roland Hayes packed Carnegie Hall for a third appearance this season and delightful concerts of antique music were given by Evsei Belousoff and Landowska, and George Barrère and Lewis Richards jointly. Tito Schipa and Rosa Raisa and Giacomo Rimini, all of the Chicago Opera, were heard in fine programs. The total number of recitals was considerably more than for some weeks past, and the audiences much larger in numbers.

## Gauthier Repeats Program

Eva Gauthier repeated in Aeolian Hall on the afternoon of Jan. 25, the program she had sung in the same auditorium on the evening of Jan. 9, again with Celius Dougherty at the piano. Mme. Gauthier attracted an audience which showed by its size and enthusiasm that she is one of the best established concert artists of the time, and the unique character of her program again impressed itself upon her hearers, as well as the finesse with which she delivered it. Few, if any, singers can sing the same program twice in one month and "get away with it," as the saying goes. Mme. Gauthier did more than this. She sang it better the second time than she did the first. Besides Mr. Dougherty, the singer had the assistance of Ivor Karman, violin; Pierre Mathieu, oboe; Lucino Nava and A. Schneiderman, French horns, J. A. H.

## Helena Lanvin in Début

Helena Lanvin, mezzo-soprano, assisted by the able Walter Golde at the piano, gave a recital Monday evening, Jan. 25, in Aeolian Hall. She revealed a voice of considerable range and volume, a sound intelligence and a very positive sense of the dramatic. She opened her program with Gluck's "Spiagge Amate" and "Armez vous," in which she acquitted herself admirably. Next came a group of Brahms, with which she was less successful, both in her tone production and in finding the illusive mood within the mood. But her singing of an aria from Gounod's "Queen of Sheba" left little to be desired in the quality of her tones and the sincerity of her interpretation. She sang a group of songs in English by Henschel, Willeby, Mowrey, Carpenter, Carey, and a first performance of "Entreaty" by Albert Elkus, which earned a repeat. The last group included songs by Josten, Schubert, Reger and Gabriłowitch. She was very cordially received. H. H.

## Myra Mortimer's Début

Myra Mortimer, of Butte, Montana, after European successes, made her American début Monday evening, Jan. 25, in Town Hall, in a program devoted exclusively to German lieder. Schubert, Schumann, Brahms and Hugo Wolf were the order of the day and Miss Mortimer knew whereof she sang. She had chosen songs unworn by too hard service and she sang them with a care that was

meticulous and an understanding that was almost affectionate. She has a wealth of low, lovely tones to draw from, and in the juggling of them Monday evening she achieved some very beautiful color effects. She had not the same command over her upper register. There her tones were full, powerful, very effective in solemn deliberate numbers, but lacking in grace and delicacy when the mood demanded. So it was in quiet numbers, rich with low, sustained tones, that she gave the best account of herself—numbers such as Schumann's "Erstes Grün," the second of his "Zwei Zigeunerlieder," and "Die Nacht" by Hugo Wolf. She had the advantage of the excellent accompaniments of Coenraad V. Bos and a very friendly audience that appreciated her genuinely artistic efforts and her many excellent results. E. A.

## About Florence Gilmour

That costumes, employed in tasteful, artistic manner, can greatly enhance the possibilities of a song recital, was proven by Florence Farrar Gilmour in a Chickering Hall appearance on Jan. 25. Miss Gilmour proved an artist able to give more than a modicum of pleasure by the quality and daintiness of her entertainment. Her voice was light and very pleasing, her stage presence of unusual charm, and the enthusiastic plaudits of a capacity audience attested to the fact that her efforts were not at all in vain.

Miss Gilmour began with a French group, including "Les Belles Manières" from the Eighteenth Century, in the lovely harmonization of Deems Taylor, Adam's "Ah vous dirai-je Maman," and the Laughing Song from Auber's "Manon Lescaut." For a group of numbers by Geni Sadere, Giordigiani and Rossini, well sung, Miss Gilmour chose a colorful Neapolitan costume. Russian peasant dress made more vivid "The Three Cavaliers" arranged by Kurt Schindler, Gretchaninoff's Lullaby, the Folk-song "Scarlet Lullaby," and the "Coq d'Or" Air of the Queen of She-maka. Calleja's "Granadinas," Schindler's "La Pastoreta," Osma's "Mas Cerca de mi te siento" and Valverde's "Clavelitos" enlisted mantilla and comb.

Enthusiasm tempered by intuitive feeling for effect made Miss Gilmour's evening one of enjoyment throughout. There is distinctly a place for her in the musical scheme of things. W. S.

## Stringwood Ensemble

Was there a collective twinkle in the eyes of the Stringwood Ensemble members when they arranged their program for Aeolian Hall on the night of Jan. 27? Did they, in rounding a circle from Boccherini to Mozart, by way of Max Reger and a contemporaneous composer, wish to show that the classic writers must, after all, have the last word? Even if this was not the Stringwood players' intention, it was the effect they produced. For, with all respect to Isadore Freed, whose Rhapsody, in manuscript, for piano, clarinet and string quartet was given a first performance, and to Max Reger, represented by his Quintet in A, Op. 146, it was the classicists who carried off the honors.

Boccherini came first on the program with his String Quartet in C, Op. 33, No. 4, which was handled by Josef Stopak, Samuel Kuskin, Michael Cores and Abram Borodkin with a confident care for its delicate filigreed patterns. The Reger Quintet, in which Simeon Bellison played the clarinet, was read with equal thought and led naturally to Mr. Freed's Rhapsody, written for string quartet, clarinet and piano. Arthur Loesser was the pianist. The Rhapsody, composed by a Philadelphian, a member of the Curtis Institute of Music staff, impressed more by the skill shown in its construction than by any striking originality. Mozart, speaking through his Quartet in E Flat for piano, violin, viola and cello, completed the circle.

In every number the sincerity and fine intelligence of the Stringwood musicians were admired. The motto of these artists might easily be "No man for his party but all men for the state," so

keenly are they actuated by the spirit of true ensemble performance. D. B.

## St. Cecelia's First

The St. Cecelia Club, under the able leadership of Victor Harris, gave its first concert of the season, its forty-first concert since its inception twenty years ago, at the Hotel Waldorf, Tuesday evening, Jan. 26. Emilio de Gogorza, baritone, was soloist and contributed a large share to the audience's very evident enjoyment of the evening's program. The program opened, as has been the custom for several seasons now, with the "Invocation to St. Cecelia" by Victor Harris. Songs by the Society included Lawson's "Lazy Song," Warner's "The Ladies of St. James," an Elizabethan air—"Have You Seene But a Whyte Lillie Grow?" Rachmaninoff's "Through the Silent Night," Walker's "Full Fathoms Five," Dunn's Lullaby, Smith's "A Caravan from China," Dunkley's "Street Cries," Paul Bliss' "Autumn," the first performance in America of Gustav Holst's "Ave Maria" for double chorus in eight parts, and "The Staines Morris," an old English tune. Mr. De Gogorza sang in splendid vocal and interpretive style, songs by Schumann, Moussorgsky, Auguste Chapuis, Geoffrey O'Hara, Alvarez and Valverde, an aria from Massenet's "Le Roi de Lahore," and the part of the Chevalier in Augusta Holmès' "Le Chevalier Belle-Etoile." The work of the Club was of a high order throughout and fully justified the applause lavished upon it. A. B.

## Radiana Pazmor's Début

With Kurt Schindler as accompanist, Radiana Pazmor, a Californian mezzo-contralto, made her New York début in a Steinway Hall recital on Jan. 26. Her program, considerably extended by encores and extra numbers, consisted of five of the Brahms "Zigeunerlieder," Debussy's "Trois Chansons de Bilitis," Fauré's "Les Berceaux" and "Rencontre," Manuel de Falla's "Four Spanish Folk-

songs," Roger Quilter's "An Old Carol," Rebecca Clark's "Infant Joy," Wilcox Gibbs' "Five Eyes," Gustav Holst's "The Heart Worships," and Frank Bridge's "Love Went a-Riding."

Had one not known of Miss Pazmor's previous appearances on the Pacific Coast, in England and in France, one could have deduced experience in singing from the poise and ease of her demeanor. Her assurance has the foundation of excellent vocal technic and finished artistry in the application thereof. Although hampered by a slight hoarseness that occasionally dimmed the clarity of her tone in mezza-voce passages, she made a most favorable impression on her auditors.

Within its natural contralto range, her voice is richly colored, warm and firmly round. There the tone is so ample and the texture so lovely that one is tempted to advise her to avoid the soprano tessitura entirely. While her highest tones do not sound forced, they are paler in tint and less resonant.

Miss Pazmor's artistry is admirable for its intelligence, finesse and poetic sensitiveness. To the minutiae of interpretation she applies a temperamental magnetism and a spontaneity of expression that endow her singing with strong vitality. Personal charm, musicianly taste and beauty of tone are finely combined in her readings. R. C. B. B.

## Roland Hayes' Third

Roland Hayes again filled Carnegie Hall to overflowing, at his third and last recital of the season on Jan. 27. Mr. Hayes opened his program with Beethoven—"Ich liebe dich" and "Mit einem Gemalten Band." Perhaps oppressed by the crowd on the stage that pushed him almost into the very footlights, it was not until he came to J. W. Franck's "Sei nur still" was he up to his usual standard. With the Brahms numbers—notably "Dein blaues Auge" and "Waldeinsamkeit"—he was superb, endowing

[Continued on page 23]

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Public Ledger, Philadelphia, Nov. 29, 1925.

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# Prokofieff Plays His Concerto in Boston

BOSTON, Feb. 1.—Long and fervent applause greeted Serge Koussevitzky, when, after an absence of four weeks, he returned to his post for the pair of Boston Symphony concerts on Friday afternoon and Saturday evening, Jan. 29 and 30. The assisting soloist was Serge Prokofieff, pianist. The program, an all-Russian one, was as follows:

"A Night on Bald Mountain,"  
Moussorgsky  
Third Concerto for Piano, Op. 26,  
Prokofieff  
(First time in Boston)  
Third Symphony, "The Divine Poem"  
Scriabin

Prokofieff's Piano Concerto again revealed the Russian's fondness for sharp, pulsating rhythms, for compact subject matter in incessant activity, and for a throbbing, propulsive force, driving along with dynamic brilliance. It has not the elemental and overpowering appeal of his "Scythian" Suite, nor the fancy of his Violin Concerto. The composer manifestly derives a fondness for pulsatory brilliance to an extreme which, in his Piano Concerto, does not quite avoid the pitfall of monotony, even though it achieves a certain vital unity. A deep-felt, warm-blooded lyric-drama section in the last movement and a stirring ending served as saving contrast. The performance of the solo part by the composer was a capable one.

## "Divine Poem" Played

Mr. Koussevitzky's version of Scriabin's "Divine Poem" was his first in Boston. Pierre Monteux had conducted it during his last season as leader of the Boston Symphony. Mr. Koussevitzky's reading was an exceedingly sympathetic and impassioned one. The warm glow, the numerous mounting climaxes, the emotional rise and fall of Slavic voluptuousness and abandon, were stirring music substance for Mr. Koussevitzky's temperament. There was no resisting the molten splendor and mystic beauty of it all, and the audience, even to the

most self-possessed New Englander, responded with glowing enthusiasm. Moussorgsky's "A Night on Bald Mountain" proved to be fantastic stuff, alive with descriptive realism.

## Supplementary Symphony List

The Boston Symphony, with Mr. Koussevitzky conducting, gave the second of its Monday evening supplementary concerts on Jan. 25. Jesús Sanroma, pianist, was the soloist. The program was as follows:

Sonata in G Major (Freely Transcribed for Small Orchestra by Maximilian Steinberg).....Galliard  
Piano Concerto, No. 2, in C Minor,  
Rachmaninoff  
"Alpine" Symphony, Op. 64.....Strauss

The program, familiar to the regular subscribers, was played with characteristic suavity and virtuosity. Of outstanding interest was Mr. Sanroma's brilliant and colorful performance of the Rachmaninoff Piano Concerto. The young Boston pianist won an ovation, a fitting tribute to his splendid interpretation.

## Press Conducts Orchestra

The Boston Symphony, conducted by Michael Press, gave a pair of Young People's Concerts on Tuesday and Wednesday afternoons, Jan. 26 and 27. The program:

Introduction to Act III, "Lohengrin,"  
Wagner  
Second Movement, Symphony No. 5,  
Beethoven  
Suite "L'Arlésienne," No. 5.....Bizet  
From "Schéhérazade," "The Young  
Prince and Princess".....Rimsky-Korsakoff  
"The Music Box".....Ljadoff  
Overture to "William Tell".....Rossini

The program notes were entertainingly written by Thomas Whitney Surette. The familiar works were entertainingly presented.

## Hadley Leads People's Symphony

Henry Hadley conducted the twelfth program of the People's Symphony on Sunday afternoon, Jan. 24, at the Hollis

St. Theater. Zlatko Balokovic, violinist, was the soloist. The program:

Overture to "Phèdre".....Massenet  
Concerto for Violin in D Major, Op. 35,  
Tchaikovsky  
Symphony No. 3 in B Minor, Op. 60,  
Hadley

Mr. Balokovic gave a technically expert and musicianly performance of the familiar Tchaikovsky Concerto. If it were wanting in communicating warmth, it was violin-playing, nevertheless, well conceived and projected with sound technic and taste. Mr. Hadley played the Overture with dash and vigor and scored an unqualified success with his Symphony.

## Casals Wins Hearers

Pablo Casals, 'cellist, gave a recital at Symphony Hall on Sunday afternoon, Jan. 24. On his program were a Brahms Sonata in E Minor, a Suite by François Couperin, played for the first time in America, a Bach Suite for 'cello alone, and a group of light shorter pieces. Mr. Casals played his music with consummate technical grace and ease, and with unfailing classic style. Subtlety of rhythm, of accent, and of color were characteristic of much of his playing. His overfondness for the classics charged the concert with an austerity, notwithstanding the attendant perfections of detail. Nicolai Mednikoff played reserved accompaniments.

## Rozsi Varady Heard

Rozsi Varady, 'cellist, played at Jordan Hall on Thursday afternoon, Jan. 28. In a varied program Miss Varady displayed her many talents. Gifted with feeling for rich, deep tone, and with a finger and bowing technic of high development, Miss Varady proved also an interpreter with warmth and fire. Her cantilena style is especially noteworthy for breadth and beauty of phrasing. As a brilliant technician she also impressed her listeners. Mark Gunzburg, pianist, played tasteful accompaniments and played solo numbers with fine piano instinct and distinctive musicianly style.

## Pettis Plays Native Works

Ashley Pettis, pianist, was heard in a piano recital at Jordan Hall on Saturday afternoon, Jan. 30, offering a varied program which included a number of American compositions. Mr. Pettis played as a pianist sensitive to tonal beauty and to tonal color. His technic is clean-cut and fluent. His interpretations were intelligent, and the manifest working out of thorough reflection. They also did not fail to catch the essential mood and spirit of the compositions played.

## Flute Players' Program

The Boston Flute Players' Club gave its twenty-ninth concert at the Boston Art Club on Sunday afternoon, Jan. 24. The assisting artists were Mme. Olga Avierino, soprano, Julius Theodorowicz, violin, Fernand Thillois, violin, Louis Artieres, viola, Jesús M. Sanroma, piano, Alfred Zighera, 'cello, Georges Laurent, flute, William Valkenier, horn, Elbert Caughey, harp, and Arthur Fiedler, accompanist. The program, rich in rare old and modern music, arranged by Georges Laurent, the musical director of the Club, was as follows:

Sonata No. 1 for Flute, Two Violins,  
'Cello, Harp.....Scarlatti  
(First time)  
Suite Op. 6 for Flute, Violin and  
Piano.....Goossens  
(First time)  
"Taou": Three Poems by Ts'in Pao  
for Voice, Horn, Two Violins,  
Viola, 'Cello.....Simonne Ple  
(First time)  
"Orientale".....Glazounoff  
"Les Eaux du Printemps".....Rachmaninoff  
(For voice and piano)  
"Chansons de Bilitis" for Flute,  
Violin, Viola, 'Cello, Harp.....Daquin  
(First time)

The MacDowell Club gave a musicale at Steinert Hall on Wednesday afternoon, Jan. 27. The program included piano solos by Hazel Hallett; songs by Edward T. Gavin, baritone, accompanied by Philip Ferrari; violin solos by Allan Farnham, accompanied by Richard Malaby; songs by Marion Kingsbury, soprano, accompanied by Mrs. Pitts, and, by request, Edward Ballantine's piano variations on "Mary Had a Little Lamb" in the styles of ten composers, played by Morris Zam. HENRY LEVINE.

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# New York's Week of Concerts and Recitals

[Continued from page 21]

every phrase with an incredible beauty. Then came a group of songs in English, all happily chosen and beautifully sung. There was a fourth group devoted to the popular Negro spirituals, and Mr. Hayes charmed his audience with his performance of them. There were numerous encores. E. A.

## Belousoff-Landowska

Devotees of Bach were made very happy on Jan. 27, at the concert given by Evsei Belousoff and Wanda Landowska in Aeolian Hall. For the program was all Bach, the Sonata in G for harpsichord and 'cello, the Suite in G for 'cello alone, the "Concerto in Gusto Italiano" for harpsichord, and the Sonata in D for harpsichord and 'cello. Small wonder that, with such a list before them and with artists as notable as Mme. Landowska and Mr. Belousoff on the platform, the audience remained in a state of rapt attention throughout the evening.

To speak of Mme. Landowska's art is inevitably to start a discussion as to how much she does herself and how much she compels those who hear her to do for themselves. The question of whether Mme. Landowska actually produces the wide range of dynamics she seems to produce from the limited timbre of her instrument, or whether this effect is created in the minds of others by the action of her forceful mentality, is one that probably only psychologists can answer. Certain it is that when Mme. Landowska plays a work like the Concerto, imagination is lifted to the plane on which orchestral music is ordinarily heard. It may be magic, but it is none the less exhilarating.

Bach, as Mr. Belousoff cognizes him, is a man of culture and polished exterior, not so much the profound thinker as a gentleman of the world. Greater variety of color would have given added point to numerous phrases that, under Mr. Belousoff's bow and fingers, were more suave than emphatic; but the player's musicianship could never be doubted.

In their joint numbers, the two artists were religiously considerate of each other's ideas. D. B.

## Vernon Williams in Début

Vernon Williams, tenor, son of the late Evan Williams, made his New York debut in recital in Aeolian Hall on the afternoon of Jan. 26, with Charles Albert Baker at the piano.

Following his father's precedent, Mr. Williams sang much of his program in English, all save one group, in fact, and also included more sacred numbers than one usually hears in recitals.

Beginning with "O Loss of Sight" and "Total Eclipse" from Handel's "Samson," Mr. Williams also sang a recitative and aria from Beethoven's "Mount of Olives." The other groups were of Russian songs in English, songs in Italian by Sibella and Sgambati with the aria from the final scene of "Andrea Chenier" and songs by American composers except Henschel's "Morning Hymn."

The distinguishing characteristic of Mr. Williams' singing is his impeccable enunciation which makes every syllable distinctly understandable. He has also a feeling for phrase and his legato was smooth. An unfortunate method of production, however, militated against his obtaining the best results from his voice, especially in its high register, in spite of the fact that his breath control was unusually good. The audience was one of size and it received Mr. Williams with acclaim. J. D.

## Pouishnoff's Second Recital

Leff Pouishnoff, pianist, gave his second recital in the Town Hall on the evening of Jan. 26, presenting an all-Chopin program. The numbers included miscellaneous groups for the first and last, with a group of Etudes in the middle. The first group began with the F Sharp Impromptu which had a fine per-

formance, and ended with the F Minor Ballade, equally fine. The Etude group, somewhat stereotyped, included all the favorites. Mr. Pouishnoff played best, perhaps, the "Aeolian Harp" in A Flat, and the "Winter Wind" at the end of the group, though of course the "Butterfly" in the middle, created the customary furore. The A Flat Valse opening the final group was a fine piece of pianism and the A Flat Polonaise at the end, a brilliant close.

Mr. Pouishnoff again impressed by his fine musicianship and his excellent sense of values in the matter of phrase and dynamics. In spite of the inevitable monotony consequent upon a one-man program, he made the recital one of high interest and delighted a large and discriminating audience. J. A. H.

## Mary Chainey, Violinist

Mary Chainey, a young American violinist, made her Aeolian Hall debut on Thursday afternoon, Jan. 28. In a program which demanded a certain virtuosity and tested her interpretative powers, she appeared as an artist of ability if not of maturity. Beginning with the Vitali-Auer Chaconne, with Walter Golde at the piano and Charles Albert Baker at the organ, she showed a clear sweet tone. The Brahms Sonata in A Major, which followed was so exhausting technically for the young violinist that it allowed her no room for interpretation. In the d'Ambrosio D Minor Concerto, her playing was more colorful and vigorous. The program ended with a group of short pieces which included the Cyril Scott "Danse Nègre" and Cecil Burleigh's "Coloring," all of which were well played. B. H.

## Yasser Organ Recital

In the list of super-organists must be added the name of Joseph Yasser of Moscow, who appeared in the Wanamaker Auditorium in the triple rôle of organist, pianist and composer on Jan. 28. He is also a lecturer. As an organist, Mr. Yasser paints his tonal pictures on a broad canvas, with vivid tints and striking, almost bizarre, effects. He is rather fond of changing from the loud organ with diapason foundation stops to a choir of soft reed stops. His technic, as disclosed in Reger's Toccata, Op. 59, and his own paraphrase on Liszt's "Dies Irae," is prodigious yet never muddy in rapid scale passages. As a composer he shows the influence of Schumann, particularly in his piano compositions. Of these, the "Sonata Epica," a sort of dialogue in classic form, and the "Dithyramb, Epitaph and Quasi Valse," from "Six Miniatures," are very effective writings in short form. His "Quintuor Symphonique" for two 'cellos, two violins and viola, played by the Russian String Quintet, is good chamber music, and reveals another angle of his profound musicianship. As pianist his sympathetic touch, very nimble fingers and discreet pedaling were in evidence. To sum up, Mr. Yasser is a many-sided musician with no trace of superficiality in any branch of his endeavors. G. F. B.

## Mila Wellerson, 'Cellist

Mila Wellerson, a young American 'cellist, who made a memorable success in Vienna last year, gave her first New York concert in five years, in the Town Hall, on the evening of Jan. 28. In a more or less conventional program Miss Wellerson offered two first performances of pieces by Suk and Jeral. While inclined to take liberties with the music she played, her elimination of unessential trimmings was not objectionable. The same tendency to simplify the music to its melodic elements was evident in her own arrangement of the Paganini Concerto. Miss Wellerson is at her best in the slow passages which call for emotional interpretation and in the Suk work, she charmed her audience with her appealing performance. The Jeral "Gypsy Dance" she gave with the Hungarian verve and rhythm which called forth a demand for encores. Kurt Rujrseitz was at the piano. C. H. T.

## Sonata Recital

Irene Jacobi, pianist, and Joseph Fuchs, violinist, gave an enjoyable recital of sonatas on Jan. 28 in Steinway Hall, their program containing Handel's Fifth Sonata, the First Sonata of Ernest Bloch and Schubert's "Rondeau Brilliant," Op. 70.

The collaboration of the musicians was distinguished by precision in technic and sympathy in interpretation. Mrs. Jacobi played with facility, with brilliant clarity of tone, and with fine dynamic gradations. Mr. Fuchs drew a firm and eloquent tone, exercised a thorough skill in technical dexterity, and manifested an artistic taste of marked excellence.

An admirable reading of the Bloch Sonata was the high point of the recital. Aside from its technical exactions, this work demands spiritual insight for an adequate interpretation of its anguished and questioning moods, and the performers were not found wanting in that requisite quality. R. C. B. B.

## Alma Dormagen, Soprano

Alma Dormagen, lyric soprano, gave her second recital of the season in Aeolian Hall on Thursday evening, Jan. 28. Her singing was simple and unaffected and she was at her best in pure melody. Although neither her program nor her interpretations was particularly moving she had charm and musicianship. Her performance was above all intelligent. Miss Dormagen was probably at her best in songs like Schubert's Romance from "Rosamunde" and in the aria "La Mamma Morta" from Giordano's "Andrea Chenier." Here there was no striving for dramatic effect, but a simplicity of melodic line and delivery that was

sympathetic and appealing. Madeleine Marshall Simon was as always an effective accompanist. B. H.

## Ashley Pettis Heard

Ashley Pettis, whose recitals last season were powerful propaganda for American piano music, gave a recital in Aeolian Hall on the afternoon of Jan. 29. The program was derived largely from the creations of native composers, including Albert Elkus, Vincent Jones, Henry Eicheim, Howard Hanson and Edward MacDowell. There was also a sprinkling of Chopin, Schumann, and Brahms, whose B Minor Rhapsodie was one of Mr. Pettis' more successful efforts.

MacDowell's "Eroica" Sonata was Mr. Pettis' best medium of expression, it seemed. The first movement was given with good spirit although climaxes fell a bit short of expectations and a certain brittleness of tones was noticeable at times. The Scherzo—one hesitates at calling it the "elf-like" movement—had a nicer feeling for values and technical soundness.

Mr. Pettis played the Prelude and Fugue of Elkus as if it were a labor of love—love which, however, was somewhat unrequited, for what few bars of the composition were at all interesting were those that César Franck had written. Two of Schumann's "Phantasies" were well done. W. S.

## Géza de Kresz in Recital

Géza de Kresz, a violinist from Toronto, who had been heard in New York this season with the Hart House String Quartet, returned to give a recital in Aeolian Hall on the evening of Jan. 29. With the very capable assistance of Norah Drewett de Kresz at the piano, the artist launched his program with Goossens' Sonata, Op. 21. It was, per-

[Continued on page 32]



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Philadelphia Evening Bulletin (Jan. 15, 1926).

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# TIBBETT DOES

## CREATES NEW S

### "THE J



MISHKIN

N. Y. TELEGRAPH, January 22, 1926.

With his own very fine baritone voice and musical intelligence, he was able to meet every climax without losing the vocal line. Histrionically, his characterization of the young bully of Florence can rank with any similar legitimate performance on the Broadway dramatic stage today . . . last night was Tibbett's night as far as the audience was concerned.

MUSICAL COURIER, January 28, 1926.

Tibbett was magnificent! How so young a man and a man so young in operatic art could do what he did is a mystery only explained by the one word, genius, and Tibbett is fortunate indeed in having with this impressive histrionic talent a voice of extraordinary beauty and sonority, a voice which he used always with just the right nuance and inflection. This performance was a triumph for Tibbett and definitely confirms his position as one of the greatest artists of modern opera.

VICTOR RED SEAL RECORDS

"Tibbett was lauded as  
musical history, not on

N. Y. SUN, Jan. 22, 1926.

Lawrence Tibbett Sings in  
"La Cena Delle Beffe"

Mr. Tibbett appeared as *Neri*, the handsome brawler, the rude, unruly lover, destined to dispatch the wrong rival in the person of his own brother and to fade from the closing scene in shattered misery and frenzied despair. In a broad sense Mr. Tibbett acquitted himself most creditably. In one scene at least, in that final realization of fratricide wrought through the cunning of a remorseless rival, he touched the heights.

This young barytone has been placed in a delicate position by the feverish acclaim of a public that had longed desperately for a native Nordic son upon whom to pour a brimming cup of pent up adulation. He was offered a role last night more exacting in its requirements, more extensive in its opportunities than any since his *Ford* of "Falstaff" fame. His performance clearly revealed, despite deficiencies and limitations in the role, a young artist of poise and promise who won a generous modicum of achievement.

N. Y. EVE. POST, Jan. 22, 1926.

"La Cena Delle Beffe" at  
Metropolitan

An ovation which must have recalled pleasant memories of last year's "Falstaff" greeted Mr. Lawrence Tibbett's performance of *Neri* in "La Cena Delle Beffe" at the Metropolitan last night.

It was eminently well deserved, for Mr. Tibbett brought to the Sem Benelli play just that *deft touch* of realistic acting, the physical appropriateness for his role and the robust vigor which gave the opera its *very life's blood*.

N. Y. EVE. WORLD,  
Jan. 22, 1926.

There was authority and picturesque villainy in his impersonation.

Reprinted from From

The



NEW YORK, FRIDAY, JANUARY

## TIBBETT TRIUMPHS AT METROPOLITAN

Young American Baritone in  
Opera Version of "The  
Jest" Is a Sensation

Lawrence Tibbett, the American born and American bred singer who triumphed at the Metropolitan Opera House last season in Verdi's "Falstaff," again created a sensation last night in a performance of "La Cena delle Beffe."

He appeared in one of the leading roles of this operatic version of "The Jest," made famous here a few years ago in dramatic form by the Barrymore brothers.

Tibbett sang the role of *Neri* for the first time in his life, replacing Titta Ruffo, baritone, who first sang the role here a few weeks ago but whose season with the Metropolitan has ended. The American's success was so instantaneous that he was loudly applauded and cheered at the end of the second and third acts.

Staid places calling words that light perfect. There v baritone. There v sionate forced. the cro occupan scription rows of behind them.

The y eight ax the Met Tullio S tors at t prepared conducte his prot at the when N his ton pleased take a l rial sto

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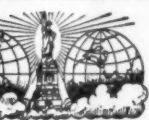
## W SENSATION IN

### E JEST"

as one who had made  
not only once *but twice.*"

N. Y. World.

ted from Front Page



**The World**

FRIDAY, JANUARY 22, 1926.

Staid opera-goers stood in their places long after the final curtain, calling for Tibbett and begging for words instead of the growing smile that lighted his face.

Possibly Tibbett's success was not perfect from a critical viewpoint. There were moments when his rich baritone voice seemed a trifle nervous. There were moments when the passionate acting seemed just a little forced. But it made no difference to the crowd, to the usually dignified occupants of the Metropolitan's subscription seats and the rows upon rows of railbirds who stood excitedly behind them. Tibbett was a hero to them.

The young American—he is twenty-eight and only in his third season at the Metropolitan—was a hero, too, to Tullio Serafin, one of the best conductors at the Metropolitan. Serafin, who prepared Tibbett for his role and who conducted last night, took a bow with his protégé, Gigli and Ellen Dalossy at the end of the dungeon scene, when Neri feigns madness to escape his tormentors. Serafin was so pleased that he pushed Tibbett on to take a bow alone, at which the first real storm of applause broke.

"He will be a great success," said Serafin after the opera, "he is still so young and willing to learn."

The Metropolitan buzzed with excitement after the performance last night. Tibbett was lauded as one who had made musical history, not only once but twice.

N. Y. TIMES, Jan. 22, 1926.

### TIBBETT ACCLAIMED SINGING 'THE JEST'

American Baritone Wins New  
Favor in Giordano's Opera  
"La Cena delle Beffe."

### TAKES A BARRYMORE ROLE

Sensational Success in "Falstaff" Is  
Recalled by Repeated Metropoli-  
tan Ovations.

Lawrence Tibbett sang last night for the first time what is still called the Lionel Barrymore rôle in Benelli's "The Jest," or the character Neri in its operatic version in Giordano's "La Cena delle Beffe." The American baritone, succeeding Titta Ruffo, stirred public interest and curiosity in this third repetition of the season's most recent novelty at the Metropolitan. There was a sold-out house.

It proved a great night for the native son who had sprung to fame here in "Falstaff." If last year's Ford was no "flivver," the then element of surprise was replaced by more sensational doings on the stage. A general recall after Act 1 grew nearer to another Tibbett riot midway in the four short, sharp episodes.

On the apparition of Neri, the supposed madman, bound and stripped from the waist up, with his leering "Sono bono" as he was led away in Act 3, the ovation swept the house from floor to galleries. Gigli and Dalossy signalled Tibbett to bow alone.

Conductor Serafin returned with them and wrung the hand of the tall, slim American, hastily draped in an emerald velvet mantle. There was again a long continuance of the recalls when the opera ended.



BROOKLYN EAGLE—January 22, 1926

His acting and singing of the role . . . were adroitly and intelligently accomplished. He was applauded by an audience happy to see its favorite American baritone place another important success to his credit.

N. Y. HERALD TRIBUNE, January 22, 1926.

Mr. Tibbett, acted with marked and impressively dramatic effectiveness. . . . He used his voice conservatively and artistically, and gave, in general, a performance that might be said to mark another significant step in Mr. Tibbett's interesting career.

MUSICAL AMERICA—January 30, 1926.

Today he is a shining example of what the American singer, American-trained, with no experience abroad and with no previous fame, can attain in the much coveted domain of opera, in competition with the best and highest priced artists the Old World can produce.

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# MUSICAL AMERICA

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Published Every Saturday at 501 Fifth Ave., New York  
**THE MUSICAL AMERICA COMPANY, Publishers.**  
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LONDON: Musical News Syndicate, 24 Berners St., W. 1.  
 PARIS: "Le Courrier Musical," 32 Rue Tronchet.

BERLIN: Dr. Hugo Bryk, Business Representative, Dorotheen Str. 32, Berlin, N. W. 7.  
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## SUBSCRIPTION RATES (Including Postage)

For the United States, per annum.....	\$4.00
For Canada.....	5.00
For all other foreign countries.....	5.00
Price per copy.....	.15
In foreign countries.....	.15

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NEW YORK, FEBRUARY 6, 1926

## ANONYMITY IN ART

IN an article contributed recently to *The Atlantic Monthly*, Edward Morgan Forster, the English novelist, raised an interesting point as to the value of personality in literature. The inquiry which he directed at the essential relation between reader and author can be directed as well at the relation between auditor and composer in the realm of music.

"In so far as words convey information, they ought to be signed," he declared. "Information is supposed to be true. That is its only reason for existing, and the man who gives it ought to sign his name, so that he may be called to account if he has told a lie.

"But as we approach the other function of words—the creation of atmosphere—the question of signature surely loses its importance. It does not matter much who wrote 'Julius Caesar' and 'Tom Jones.' They contain descriptions of ancient Rome and eighteenth-century England, and to that extent we wish them signed, for we can judge from the author's name whether the description is likely to be reliable; but beyond that, the guaranty of Shakespeare or Fielding might just as well be Charles Garvice's. So we come to the conclusion, firstly, that what is information ought to be signed, and, secondly, that what is not information need not be signed.

"What is this element in words that is not information? I have called it 'atmosphere,' but it requires a stricter definition than that. It resides not in any particular word but in the order in which

words are arranged—that is to say, in style. It is the power that words have to raise our emotions or quicken our blood. It is also something else that it undefinable. It is their power to create not only atmosphere, but a world, which, while it lasts, seems more real and solid than this daily existence.

"All literature tends toward a condition of anonymity. So far as words are creative, a signature merely distracts us from their true significance. I do not say that literature 'ought' not to be signed, because literature is alive, and consequently 'ought' is the wrong word to use. It 'wants' not to be signed. It is always tugging in that direction and saying: 'I, not my author, exist really.'

"It may here be objected that literature expresses personality, that it is the result of the author's individual outlook, that we are right in asking for his name. It's his property—he ought to have the credit. An important objection, also a modern one; for in the past neither writers nor readers attached the high importance to personality that they do today. It did not trouble Homer or the various people who were Homer, the writers in the Greek Anthology, the mediæval balladists or the translators of the Bible.

\* \* \*

"These earlier writers and readers knew that the words a man writes express him, but they did not make a cult of expression as we do today. Surely they were right, and modern critics go too far in their insistence on personality because they do not reflect what personality is. Just as words have two functions—information and creation—so each human mind has two personalities, one on the surface, one deeper down. The upper personality has a name. The lower personality is a very queer affair. In many ways it is a perfect fool, but without it there is no literature, because unless a man dips a bucket down into it occasionally he cannot produce first-class work."

Mr. Morgan's argument, which has been greatly condensed here, is one that can be profitably considered not only in regard to literature but in regard to music as well. In fact, it applies with particular cogency to music, which is an art even more mysterious in its processes than is the art of writing words.

Music is rich in anonymous contributions, which we classify under the generic title of folk-music. Each folk-song or folk-dance, however much it has been altered in centuries of transmission, was composed at some definite time by an individual. The name of the composer has been irretrievably lost, but his music survives by virtue of the beauty, the 'atmosphere,' which resides in the order of notes in the melody and their rhythmic relations. What does a mere name matter as long as we have the music for our delight?

\* \* \*

We may follow Mr. Morgan further and inquire into the exact values to us of the names and personalities of composers. Would the "St. Matthew Passion" be less of a masterpiece if we did not know that it was composed by Bach? Would the symphonies of Beethoven lose any of their essential significance if it were discovered that they had been written by another man and signed by Beethoven?

One's first impulse is to answer these questions in the affirmative, so accustomed have we become to associating these works with the personalities of the composers. But, if we question ourselves earnestly, we must admit that, great as our admiration may be for the genius of Bach and Beethoven, it is the genius itself that we treasure and not the personalities through which that genius was expressed.

It is because of our admiration for a masterpiece that we are so deeply interested in everything pertaining to the personality of the composer. We wish to know all the details of his life, in the hope that this knowledge may throw light on the sources of his inspiration and the meaning of his music. We are indulging our human curiosity about a fellow-man, and at the same time striving, by catching up every fact and every dubious anecdote, to come closer to the secret of his genius. And that secret ever eludes us.

Whatever knowledge we have of the meaning of music is gained by spiritual intuition, and not through the accumulation of biographical data about the composer. If we knew as little about Bach as we do about Shakespeare, his music would still have the same values for us, each of us understanding it according to our individual capacities.

## Personalities



Pianist Treks O'er Snows

Elly Ney, pianist, who is in private life the wife of Willem van Hoogstraten, conductor of the Portland Symphony, is an ardent exponent of winter sports. She is shown with her little daughter, Eleanore, skiing on her estate in the Bavarian Alps. Mme. Ney has been fulfilling a series of concert engagements on the Continent this winter. She recently returned to America for recitals.

Levitvski—From Shanghai to Moscow, Idaho, is a long step. Mischa Levitvski's tour of the Orient, strenuous as it was, has evidently not impaired his endurance or graciousness. A report received by the Daniel Mayer office from the latter city, where Mr. Levitvski appeared on Jan. 8, states that he cheerfully gave eight encores at the end of the program.

Bachaus—A last-moment change of plan is nothing in an artist's life. Hardly had Wilhelm Bachaus returned from a holiday in Havana, interspersed with several recitals, when he was called on at a few hours' notice to appear with the New York String Quartet in Bloomfield, N. J. Mr. Bachaus prepared a program of solos, rehearsed the Schumann Quintet, and played the concert, all within five hours!

Freund—Marya Freund, dramatic soprano, who gave her second New York recital at Aeolian Hall on the evening of Feb. 4, will return to Europe in the middle of March to give three orchestral concerts in Berlin and to create in Frankfurt the "Miroir de Jesus" of the late André Caplet. Mme. Freund was recently created a Chevalier de la Legion d'Honneur by the French Government in acknowledgment of her services in interpreting French music. She is one of only four or five women who have received this honor.

Williamson—The growth of interest in choral singing in the United States during recent years has been coupled with an improvement in the standard of works performed. One of the strongest champions of liturgical music is John Finley Williamson, conductor of the Dayton Westminster Choir. He has accepted the invitation of the committee of the convention of Eastern Supervisors of Music in Public Schools to read a paper on "Choir and Choral Singing" at the next convention, which will be in session March 14, 15 and 16 at the Hotel Ambassador, Atlantic City, N. J.

Gustlin—Not a few artists "bring down their houses," as the expression goes, after they have performed, but it remains for Clarence Gustlin, pianist-lecturer upon American opera, on his first Kentucky appearance at the State University at Lexington, recently to perform this feat beforehand. Seated alone in a large parlor, and calmly perusing his score of Cadman's new opera, "A Witch of Salem," he suddenly found himself buried in a debris of plaster, a large section of the ceiling falling upon him. Aside from minor bruises and a lacerated finger, Mr. Gustlin emerged without serious injury and presented his program with the usually flattering response. Possibly he was invoking the spirits of the witches in rather too effective a manner.

Persinger—While visiting Boston, Louis Persinger, first violin and director of the Chamber Music Society of San Francisco, who is an ardent and expert chess player, strolled into a chess club. Seated at a table were three men in conversation, one a noted chess champion in Massachusetts. Invited to join the conversation, one of the two asked Mr. Persinger where he was from. On learning that he was from California, he asked, condescendingly, "Do they play chess out there?" "A little," answered Mr. Persinger. "Well," said the gentleman, with a wink to the others, "how would you like to play a game with this gentleman?"—indicating the Massachusetts champion. The game started and ended in a victory for Mr. Persinger. "Well," remarked the champion, "they play chess in California, too."



# Point and Counterpoint

By Cantus Firmus, Jr.

## Intermissions



IT'S a wise artist that knows how far to go in the matter of intermissions. Like the rests in music, these occasions of pause may be abused. One may wait not wisely but too well. Occasionally, too, the listener longs to emulate the famous composer who advised a beginner to cut out all the notes in his work and leave a beautiful silence. On the other hand, a critic once reproved an opera composer for long waits by asking him, "Pray, who composed the entr'actes?"

One safe rule for the theater manager is offered by a French critic: Intermissions should last no longer than the time required to smoke a cigarette.

Here come up numerous problems. Should the weed be one of popular brand with a hump that one walks a mile for, or one of the elongated Russian variety smoked at "synthetic" musical studio séances?

Tobacconists should confer with the musical union.

## Timing the Pauses

A STOP-WATCH is probably employed by those diplomatists of the concert hall who regulate the artist's bows and bouquet-wrestlings. Sometimes briskness is imparted to a lieder recital by the triple-time in which the lady entertainer trips on and off, dogged by the accompanist. Even "Erlkönig" galloped no faster.

The modern age inclines to speed. In the old days gowns with trains greatly complicated the technic necessary to regain the shelter of the piano's curve. There were (a) the Sweeping Entrance, preceded by an official sprinkling no-more-dust; (b) the Billowing Turn, in which yards of material quiveringly subsided; and (c) the Kick, which deposited the satin appendage at the right angle nor-nor-east to begin the Stately Departure.

The short frock has expedited matters, but at what a cost!

## Experienced

JOHN PHILIP SOUSA tells this story about his little daughter Priscilla.

Mrs. Sousa had brought the children up with a strict observance of the Sabbath. One Sunday afternoon little Priscilla ran breathlessly to her father and said: "Father, isn't it a sin to jump rope on Sunday?"

"It is generally classed as such," was Mr. Sousa's tactful reply.

"I know it is," said Priscilla. "Bir-

die Wilson says it isn't a sin, but I say it is," continued the daughter.

"Your mother thinks it is," said the famous bandmaster.

"I know it is," asserted Priscilla. "It's funny, isn't it? Birdie is eight and I am only five, but I know more about sin than she does."

## Gone

WHERE are the kerchiefs of yesteryear

That pianistes on the piano laid?  
Tenors who sang an air from "Lear,"  
And music boxes that "Ben Bolt" played?  
Divas in hoops that essayed "Creation,"  
Young virtuosi bred on "Burning of Rome,"

Days when "Maiden's Prayer" made a sensation,  
And harmoniums kept folks at home?

## Precocious

"I WANT to get a piece for my daughter," announced a buxom mother, bustling into a music store one day.

"What grade? For how old a performer? How advanced is she?"

"Oh, Myrtle's only fourteen, going on fifteen next May. But she can play anything she sets her hand to, once she gets it by the ears."

## Ditto

AT one of Rossini's "musical evenings" a very affected lady was once asked to sing an aria from the Italian composer's opera, "Semiramis," but before agreeing to do so she made all the usual excuses habitual to the affected and insincere. On being further pressed, however, she bent toward Rossini in a languishing manner.

"Oh, dear master, I am afraid!" she sighed.

"So am I," brutally answered the composer.

## Musical America's Question Box

ADVICE AND INFORMATION for STUDENTS, MUSICIANS, LAYMEN AND OTHERS

ONLY queries of general interest can be published in this department. MUSICAL AMERICA will also reply when necessary through individual letters. Matters of strictly personal concern, such as intimate questions concerning contemporary musicians, cannot be considered. Communications must bear the name and address of the writer, not for publication, but as a guarantee of good faith. Address Editor, The Question Box.

### A French Term

Question Box Editor:

What is the meaning of the French term, "huitième de soupir," which seems to have no meaning when translated literally?

J. N. V.  
Washington, D. C., Jan. 27, 1926.

A thirty-second rest.

???

### "Etudes Symphoniques"

Question Box Editor:

Was the theme of the "Etudes Symphoniques" original with Schumann? Also, why are these numbers sometimes called "Etudes en forme de Variations?"

L. G.

Boston, Mass., Feb. 1, 1926.

An amateur, Hauptmann von Fricken

composed the theme of the Symphonic Studies. The title of the work reads "Etudes en forme de Variations (XII Etudes Symphoniques) pour le Piano-forte."

???

### Emma Eames' Rôles

Question Box Editor:

Did Emma Eames sing Wagnerian rôles exclusively?

P. D.

Yonkers, N. Y., Jan. 30, 1926.

Mme. Eames' repertoire was very extensive and varied. It included the rôles of "Juliette" in "Romeo et Juliette," "Marguerite" in "Faust," the name part of "Tosca," the title rôle in "Aida," "Desdemona" in "Otello," "Santuzza" in "Cavalleria Rusticana," "Violetta" in "La Traviata," "Micaela" in "Carmen," "Amelia" in "Un Ballo in

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Maschera," the "Countess" in "The Marriage of Figaro," "Mrs. Ford" in "Falstaff," "Charlotte" in "Werther," "Valentine" in "Les Huguenots," "Donna Elvira" in "Don Giovanni" and many others in addition to the parts she sang in Wagnerian operas.

???

### "The Triakontameron"

Question Box Editor:

What is the meaning of the word "Triakontameron," which is the title of a suite by Leopold Godowsky?

S. P.  
New Haven, Conn., Jan. 28, 1926.

"Triakontameron" is a coined word.

Mr. Godowsky's sub-title for the set is "Thirty Moods and Scenes."

???

### A First Performance

Question Box Editor:

Where was Debussy's "Le Mer" first played and who was the conductor?

P. T.

Erie, Pa., Jan. 31, 1926.

Camille Chevillard led the first performance of "Le Mer" at a Lamoureux concert in Paris on Oct. 15, 1905.

???

### Parts of "Heldenleben"

Question Box Editor:

What are the various sections of

Richard Strauss' tone poem, "Ein Heldenleben" named?

S. T. T.

Chicago, Ill., Jan. 26, 1926.

"Heldenleben" is divided into six principal divisions labeled "The Hero,"

"The Hero's Adversaries," "The Hero's Companion," "The Hero's Battlefield,"

"The Hero's Mission of Peace," and

"The Hero's Escape from the World."

???

### Bach and Stokowski

Question Box Editor:

Who is the transcriber of Bach's Paganini, played sometimes by the Philadelphia Orchestra?

F. P. A.

New York, Feb. 3, 1926.

The transcription may safely be attributed to Leopold Stokowski, conductor of the orchestra.

???

### Correct Pronunciation

Question Box Editor:

To settle a dispute will you kindly give the correct pronunciation of the word "pianist?"

M. L. G.

New York City, Jan. 28, 1926.

"Pee-an-ist," with accent on the second syllable, is correct. The use of the accent on the first syllable is a pure affectation.

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# SURVEY OF EUROPEAN ACTIVITIES



## Jacobi Quartet Is Among Works Chosen for Zurich Festival

ZURICH, Jan. 25.—An American work, Frederick Jacobi's String Quartet, will be a feature in the festival of the International Society for Contemporary Music, which will be held here from June 16 to 21 next. The following is the tentative program of sixteen works selected by the judges:

First concert, of church compositions, in the Fraumünsterkirche: André Caplet's "Miroir de Jésus" and Felix Petyrek's "Litanei."

Second concert, of orchestral works, in the Tonhalle: William T. Walton's Overture "Portsmouth Point," Paul Hindemith's Concerto for Orchestra, Op. 38; Alfredo Casella's Partita for Piano and Small Orchestra, Ernst Levy's Fifth Symphony, for violin, trumpet and orchestra; Anton Webern's Five Pieces for Orchestra; P. Ferroud's "Foules," and Alexandre Tansman's "Danse de la Sorcière."

Third concert, of chamber music, in the Tonhalle: Walther Geiser's Trio for violin, viola and 'cello, Op. 8; Schönberg's Quintet for flute, oboe, clarinet, horn and bassoon, Op. 26, and Frederick Jacobi's String Quartet.

Fourth concert, of chamber music, in the Tonhalle: Nicolas Miaskovsky's Sonata for Piano in C Minor, Op. 27; Arthur Hoérée's Septet for flute, string quartet, soprano and piano; Kurt Weill's Concerto for Violin and Wind, Op. 12, and Hans Krasa's Pastorale and March for chamber orchestra.

## Monte Carlo Greets Casadesus Music to a Knightly Romance

MONTE CARLO, Jan. 20.—The Monte Carlo Theater gave a performance of "Bertrand de Born," a play by Charbonnel, with incidental music by Francis Casadesus. The story of the play is historical and relates the exploits of a poet-troubadour who protects his land against Henry II of England, when that monarch invades Aquitania.

Bertrand, ever loyal to his country and his lady, is in the end defeated, betrayed and slain. But his imperishable honor remains triumphant.

The music is based upon old themes of the period, and is in many pages of felicitous descriptive value. It is superior in style to most incidental music.

The work was given on the same bill with "Peer Gynt," in which Nelly Martyl sang the music of *Solvejg* in a voice of clarity and appeal. The Monte Carlo Orchestra, under the leadership of Léon Jehin, played the incidental music by Grieg effectively.

## Marseilles Hears Work of Moderns

MARSEILLES, Jan. 20.—A series of works have been given by the Association Artistique in recent weeks. Among the events of interest was the visit of the Colonne Orchestra of Paris, conducted by Gabriel Pierné. At this concert were given the "Paysages franciscains" of this composer, as well as Honégger's "Pacific 231" and the "Escalaes" of Jacques Ibert. Other recent events of interest were festivals of the works of Wagner, Berlioz and various Russian composers.

## "Li Tai Pe" Has Karlsruhe Premiere

CARLSRUHE, Jan. 20.—Frankenstein's opera "Li Tai Pe" had its first performance in this city recently, under the baton of Ferdinand Wagner. The work bears traces of distinction and the orchestral scoring is of sufficient breadth. The composer is general director of the Munich State Theatres, where the premiere was given last year. It has been mentioned as a possibility for production in Chicago.

## Schreker Opera Given Russian Premiere Under Baton of Composer



COMPOSER AND SCENE FROM "DISTANT CHORD"

Inset, Franz Schreker, Noted German Musician, Who Has Recently Fulfilled a Guest Engagement as Conductor in Russia. The Scene from the Opera, Which Recently Had Its Premiere in Leningrad, Shows the Fantastic Setting by a Lake, Where the Despairing Heroine Is Saved from Death

LENINGRAD, Jan. 1.—The musical events of the winter in Russia have had outstanding interest as the result of the visits of several noted conductors. The latest of these was Franz Schreker, German composer, who conducted his opera "The Distant Chord" in its first performance here at the State Opera House.

The eroticism and novelty of this work was somewhat enhanced by the art of the scene painter. The story is of a composer who seeks always a mystic communion with ethereal sound and finds it only when his childhood sweet-

heart—sold by her father to the drunken innkeeper to satisfy a bowling debt, and later become a famous courtesan—dies in his arms.

The score, which exploits complicated dissonant effects for string choirs, in which the composer revels, is an early work of Schreker's. It was found inferior on the whole, but it had a certain sensational success, largely owing to its novel and eccentric staging.

Schreker also conducted a concert of the Philharmonic, which included his Chamber Symphony, "Birthday of the Infanta" Suite, Overture to the "Brand-Marked Woman" and five of his songs.

These, however, added but little to the enthusiasm.

The other recent productions of note in the State Opera include a new staging of the "Ring" of Wagner, which was commendable in its intentions. Strauss' "Salome," produced here for the first time last year, has been given repetitions.

The concerts of the Philharmonic have brought forward a number of visiting soloists and conductors. Otto Klemperer was one of the baton guests in the late autumn, and among soloists were Joseph Szigeti, violinist; Sirota, pianist, and Petri, vocalist. N. S. D.

## Leipzig's Music Life Threatened with Disruption as Financial Cares Press

LEIPZIG, Jan. 25.—Financial questions continue to trouble the musical waters in Leipzig, and the question is on many tongues, "What is to become of the Gewandhaus?" The famous institution has been in a precarious state for some time, owing to the fact that its best conductors are called to more remunerative posts. General Music Director Brecher has been urged to declare the future policy of the institutions here, but until now has not done so. Meanwhile, the performances are often of a somewhat mediocre quality.

There is a definite rivalry between the opera and concerts. The City Council has issued a statement saying it has appropriated only one-fifth of the sum necessary for eighteen concerts, in addition to rehearsals. On the other hand, it is contended that seats for the concerts are the most expensive in Germany today—twelve marks (about \$3) each. But it is maintained by the concert devotees that the opera is favored in the sums spent, for this is admittedly the more popular form of music with the masses of the city.

The various solutions proposed have included one for the Gewandhaus direc-

tion to engage the Berlin Philharmonic to give the series. This proposal, needless to say, is one born of desperation and frenzied finances. The musicians of the orchestra would find such a move ruinous, and music patrons would grieve to see one of the world's finest ensembles disbanded. It is not likely this will happen.

### Propose to Disband Players

The concerts of recent months have been rather less brilliant than in the early autumn. The third Philharmonic program was led by Franz von Hoesslin, and included Schumann's Fourth Symphony, conducted in rather rhapsodic style. Hans Munch-Holland, 'cellist, played a Haydn Concerto. Herman Abendroth led Bruckner's Seventh Symphony, four Orchestral Songs by Mahler, and Strauss' "Death and Transfiguration." This program did not scale particular heights. What the further guest leaders of the orchestra will be able to achieve remains to be seen.

In the midst of so much musical unrest the old Thomaskirche, once the home of Bach, has maintained the ideals of a past epoch with dignity. A series of programs of motets has been given

here weekly. Choral music of Bach and other composers has been sung with appealing loveliness, and modern works for organ by Georg Schumann and others have been performed. C. v. T.

## Pizzetti Trio Heard in Milan

MILAN, Jan. 20.—One of the most interesting concert events of the new year was the Pizzetti evening at Il Convegno in which the composer also appeared as an artist. His new trio for violin, 'cello and piano is an elegaic piece, clear and simple in its melody. It is based in part on popular airs and is remarkable for a warmth and mellowness which is accentuated in the melodic line. This is particularly true of the second movement, a Largo, which has fullness and vitality, accentuated by a rich and varied background. The other numbers on the program were the Tre Canti for 'cello and piano, written in 1924, and the sonata for violin and piano, written in 1919.

## Kapellmeister of Berlin Opera to Conduct in Vienna

BERLIN, Jan. 22.—The kapellmeister of the Municipal Opera here, Wilhelm Franz Reuss, is conducting a series of opera performances this month at the Vienna Volksoper. Following these guests appearances he will return to his Berlin duties.



# NEWS FROM CONTINENTAL CENTERS



## Opera in London Spring Series to Bring Star Guests

LONDON, Jan. 25.—The spring opera season at Covent Garden will extend this year from May 10 to July 2, according to present plans of the syndicate which manages the event. The season will include a number of notables.

Dame Nellie Melba will be a guest with the company. She will appear in the first act of "La Bohème" and in the Balcony Scene from "Romeo et Juliette" in a special bill. This is announced as the noted singer's "farewell."

Among other celebrities, great interest has been aroused by the announcement that Feodor Chaliapin will be a newcomer in the roster of principal artists. He will, it is expected, sing the rôle of Don Basilio in "The Barber of Seville" and the title part in "Mefistofele." This will be Mr. Chaliapin's first Covent Garden appearance in opera.

Maria Jeritz, who made her début with the company last spring, will appear again, enacting several new rôles. Among these are Maliella in "The Jew-

### Schillings Case Settled by Agreement

BERLIN, Jan. 18.—The furore caused here by the dismissal of Max von Schillings, intendant of the State Opera Houses, promises to subside, as an agreement has been reached between the Minister of Education and the Impresario. Herr von Schillings was offered a choice between the post of teacher of a master class in the Berlin Academy of Arts or a cash settlement for his broken contract. He has declined the class and will be reimbursed for the several years' period his contract was to run. The composer and conductor is said to be preparing a pamphlet in which the differences between the Ministry and himself are explained.

els of the Madonna," and Sieglinde in "Die Walküre."

The repertoire will include "Don Giovanni," according to present announcements, in which the rôle of the Don will be sung by Stabile, baritone of La Scala.

Bruno Walter will again be principal conductor of the German season. Leaders for the Italian works have not been announced.

## Paris Orchestras Give Novelties of Interest in Concerts of Mid-Season

PARIS, Jan. 15.—The concert fare of the last fortnight has been productive of several novelties. Thus at the Concerts Lamoureux were presented Maurice Imbert's settings of five poems from "La Verduce Dorée" by Tristan Derème. The little works for voice and orchestra were sung by Marguerite Bériza with charm, and the instrumental scoring proved of delicate color. On the same list was presented Chausson's "Poème de l'Amour et de la Mer"—a somewhat monotonous vocal line being exhibited.

The Padeloup Concerts have also brought Milhaud's Suite "Boeuf sur le Toit" (Bull in a China Shop) from the ballet of that name to a recent hearing. Albert Wolff, formerly of the Metropolitan in New York, led this work and, in another program, "The Song of Three Roses" by Bachelet, sung by M. Lapelletrie.

### "Domestica" Revived

The "Domestic" Symphony of Richard Strauss was a recent novelty under Mr. Wolff's baton. It was a supple and animated performance, in which the richness of the orchestration was well revealed. It was felt, however, that the ultra-realism and overlaid color of the work occasionally masked a paucity of ideas. The conductor, as is his custom with everything, led the long and complicated work without score.

At the Concerts Colonne, Alfred Cortot was recently a fêted soloist in the Piano Concerto of Schumann. He produced infinite varieties of tone and dynamic effects from his instrument, revealing, too, a poetry and color which were consummate. As a novelty he then played a new version of Chopin's Andante Spianato and Polonaise, which he has orchestrated himself. The concert was led by Gabriel Pierné.

### "Transubstantiation"

Myra Hess, pianist, played the Fourth Concerto of Beethoven in altogether admirable style with the same orchestra recently. At this concert M. Pierné conducted two somewhat mystic orchestral pieces by M. D. Fumet, the titles of which were "Transubstantiation" and "Liberation." These works seemed somewhat gray in color and a little Wagnerian in their mood.

André Caplet's "Mirror of Jesus" was sung by Mme. Croiza at a Padeloup Concert—the deeply moving work again affecting listeners. Paul Paray's Fan-

taisie was another novelty recently in the Lamoureux series.

Operatic novelties have been altogether lacking in the last fortnight. The centenary revival of "La Dame Blanche" by Boieldieu, announced previously in these columns, proved a distinct success, at the Opéra Comique.

## Krenek Music for "Lieben Augustin" Very Modernistic

CASSEL, Jan. 15.—The recent world-première here of Ernst Krenek's incidental music to a comedy, "Vom lieben Augustin" (Concerning Dear Augustin), showed that radical young modernist in slightly less forbidding guise than in his opera "Zwingsburg."

The play by Dietzschmidt is a satirical picture of human nature, and the "Augustin" of the story really is you and I, as well as our neighbor. The hero, in brief, makes a bet with the scavenger that he will find him drunk in the Potter's Field. The pleasantries of the story include many satiric adventures.

To this story Krenek has contributed whimsical and merry incidental music in the modern style. The familiar folk-tune "O du lieber Augustin" is used as the basis for variations, which include some gloomy and lugubrious pages in the Potter's Field episode, as well as lighter lyric scenes. It is capricious, at times wilfully atonal and occasionally of considerable interest. The settings as executed by Berghoff were grotesque and colorful.

### Strauss' "Intermezzo" Has Première in Spain

BARCELONA, Jan. 12.—Strauss' autobiographical opera "Intermezzo," which had its première in Dresden last year, was given in Barcelona under the leadership of Karl Alwin. The work was received with interest and curiosity, if not with enthusiasm. Strauss' attempt to transfer the problems of the modern drama to the operatic stage seemed futile to the Spanish. It was only the lyrical climax of the reconciliation scenes which seemed to them worthy of Strauss. The cast included Mmes. Hussa and Zanardi and Messrs. Renner, Stieber and Greve.

## Legendary Operas Revived in Busoni's "Bride Lottery" and Reznicek's "Bluebeard"



The Berlin State Opera, Scene of a Recent Revival of Reznicek's "Knight Bluebeard." The Ministry of Education Is Said to Favor a Merger of This House and the Other State Opera Institution on the Königsplatz with the Municipal Opera in Charlottenburg

BERLIN, Jan. 25.—Operatic activity has languished recently, despite the somewhat sensational première of Berg's "Wozzeck" at the Staatsoper. The only new work presented in several recent weeks at the Städtische Oper was Busoni's "Brautwahl" (The Bride Lottery), which was first given in Hamburg fifteen years ago.

The libretto of this work by Busoni himself was, alas! fashioned somewhat weakly. He attempted to place on the stage the ghostly world of phantasies which E. T. A. Hoffmann imagined, but in a comic reworking. The mysterious goldsmith Leonhard is a reincarnation of the Sixteenth Century alchemist Thurneysser. To him appears old Manasse, who also is a sort of shade of a long dead prince. There is a love story of considerable charm, involving the beautiful daughter of Commissioner Vosswinkel and her lover, Thuisman. The scene is medieval and the settings were charming.

The score is not especially strong nor original, and not melodically moving, except in a few passages, but it is spirited, witty and, in some measures, piquant. The free declamation is followed throughout, and impressive melodic line

is lacking. The performance, under Fritz Zweig, seemed to indicate lack of enough rehearsals. The cast included Wilhelm Guttman, Albert Reiss, Eduard Kandl and Ilse Wild.

At the State Opera another fantastic legendary work was recently revived—"The Knight Bluebeard" of Reznicek. This, too, is far from the new tonal experiments of the moderns in its style; the work of a personality which follows its own dictates. The composer has presented his own version of the Bluebeard legend.

In style, thematic material and harmony, the measures given to the orchestra and voices lead one into the world of unreality. The score sometimes loses its power in such scenes as the subterranean world with its mists of death. But in the second act, with its subdued, yet colorful, orchestral painting, and a few airs, such as that of the blind Josua, and the Intermezzo, are of definite effect.

The performance was highly unified in its scenic and musical spirit. The poetic stage pictures by Aravantinos were superbly effective. The cast included Carl Braun in the title rôle, who was impressive, as were the other singers. Meyrowitz conducted.

### French Opera Wins Prize of 100,000 Francs

PARIS, Jan. 13.—Marie Joseph Canteloube was awarded the Heugel prize of 100,000 francs for his opera "Le Mas" (The Manor House) by a jury of twenty-nine distinguished composers, headed by André Messager. Francis Bosquet, who recently won the Prix de Rome, took second place. Canteloube is well-known for songs of his native Auvergne, and has also written an operabouffe, "Les Noces d'Emeraude," which will be produced in March. "Le Mas" is an opera of provincial life, of the manor house and the peasant tenants on the estate. The story tells of a young man who has lived in the cities, who feels the call of the soil and goes back to his ancestral home for a visit. So strong is his love for the old home that he feels he must stay forever. So he gives up his friendships and loves and remains for the rest of his life close to the soil.

### London Musical Competition Festival Set for March

LONDON, Jan. 15.—The London Musical Competition Festival will observe its twenty-first anniversary in March. One

hundred and seventy classes are announced. This is the largest number of musical competitions held by any festival in England, and three halls will be continuously engaged for a fortnight. Twenty-seven noted musicians will be the adjudicators.

### Guitry and Hahn Asked to Rewrite "Mozart" for Opéra Comique

PARIS, Jan. 15.—Owing to the success of Sascha Guitry's musical play "Mozart," to which Reynoldo Hahn has written the score, Louis Masson and Georges Ricou have suggested that they collaborate on an opera with Mozart as the central figure. The work will be introduced at the Opéra Comique in March, 1927, and Yvonne Printemps is to create the principal character.

### Coates Conducts Rimsky-Korsakoff's "Kitisch" at Barcelona

BARCELONA, Jan. 15.—Albert Coates conducted a Russian company in the first performance outside of Russia of Rimsky-Korsakoff's sacred opera, "Kitisch," here on Jan. 3. From Barcelona the company went by command to Madrid, where Mr. Coates directed performances of "Kitisch" and "Tsar Saltan."



## Chicago Hears New Works in Vital Concert Programs

CHICAGO, Jan. 30.—The week of music just closed in this city was filled with unusually interesting recital events, which compensated somewhat for the lack of opera. Prominent among the recitalists were Fritz Kreisler, Leo Sowerby and Hans Kindler, the latter presenting Mr. Sowerby's new 'Cello Sonata; the Gordon String Quartet, in a Concerto for String Orchestra by Casella; Rosa Raisa, Giacomo Rimini, Luella Melius and Charles M. Courboin.

### Kreisler's Concert

Fritz Kreisler played at the Auditorium Sunday afternoon, Jan. 24, to a capacity audience. The program included Beethoven's C Minor Sonata, an unaccompanied Bach Partita, Corelli's "La Folia," and the Vieuxtemps Concerto in D Minor. Mr. Kreisler added no extra compositions to his list until the close of the recital, when he opened his series of encores with an arrangement of "The Song of the Volga Boatmen" and continued it with some of his choicest popular items. His playing, as always, charmed with its serenity, beauty, mastery of technic, style and expression. Carl Lamson supplied excellent accompaniments.

Guy Maier and Lee Pattison were heard by a large and happy audience on Jan. 24, when they gave their first recital of the season in the Great Northern Theater. Their program of music for two pianos contained a Clementi Sonata, the Haydn-Brahms Variations, Mr. Pattison's "The Arkansas Traveler" and his arrangement of the Coronation Scene from "Boris Godunoff." A wide range of interpretation was called for and dexterously given. The balance of tone, the clearness of the execution of each player, the alertness of their mood, and their ability to treat difficult concerted passages with daring flexibility, were gladly acknowledged.

Esther Dale, New York soprano, giving a recital in the Blackstone Theater on Jan. 24, was applauded for her excellent singing, with extreme cordiality. Miss Dale sings only the finest music, and makes her performance sure and direct. Her work is plainly guided by fine intelligence. John Doane was the capable accompanist.

Beleska Malinoff, soprano, made her debut in recital at the Princess Theater Jan. 24, accompanied by Edouard Niesberger, some of whose songs she sang, and who assisted her as piano soloist, playing three of his own "cubist" compositions. Miss Malinoff has a voice of brilliant color and wide range. She uses

it excellently, and is convincing in the delivery of the text. To this end she has acquired skill in both lyric and declamatory styles. At times she altered accepted traditions, but at all times was successful in what she set out to do.

### Opera Stars' Recital

Rosa Raisa and Giacomo Rimini, of the Chicago Civic Opera, lingered in Chicago after the close of the season to give a benefit concert on Jan. 24 in the Auditorium. Rae Bernstein, pianist, assisted. A capacity audience was present to applaud these favorite musicians. Miss Raisa sang arias from "The Marriage of Figaro" and "La Traviata," as well as songs by Rachmaninoff, Martini and others. She was at her best in Russian music, for which she has the curiously impassioned elevation of mood which makes her singing unique. Mr. Rimini was commended for his performance of music by Tchaikovsky, Cole-ridge-Taylor, Bizet and others. Miss Bernstein played with a brilliant technic and ardent temperament.

### Melius in Recital

Although Luella Melius had a spectacular success in the opera season, it remained for her to give an even more gratifying account of herself when she appeared at Orchestra Hall on Jan. 25 in a recital for the benefit of a hospital charity. Mme. Melius sang arias from "Le Perle de Brésil" and "Dinorah," and songs which ranged from "Care Selve" to Hageman's "Me Accompany Along." Liszt's "Comment Disaient-ils," Saint Saëns' "Le Rossignol," marvelously sung, a number of songs in English and favorite coloratura scenes, with flute obbligati, supplied the list with diversity. To all the items Mme. Melius brought a finished and exquisite art which made her concert an outstanding event. Her skill in handling a voice of slender and gleaming quality revealed highly polished workmanship.

### Sowerby Sonata Heard

The joint recital given by Hans Kindler and Leo Sowerby at Kimball Hall Jan. 26, as the final concert in Mrs. Sollitt's excellent annual series, provided material for another discussion of Mr. Sowerby's qualities as a composer. His 'cello sonata, which opened the program, was supplemented by Mr. Sowerby's performance at the piano of selections from his Suite, "From the Northland," and other short works.

The sonata, in three movements, stamped its composer as a young man

who has discovered a distinctly national mode of speech. A remarkably fertile inventiveness gives it melodic and harmonic richness, and while the first two movements, especially, are rhapsodic in spirit, its ideas are presented with a restraint which seems typical of a certain phase of American culture. The directness of Italian melody, the sentiment of German harmony, the intensely personal expressiveness of Russian music or the French striving for evanescent suggestion are all satisfyingly absent from the sonata. Mr. Sowerby's argument is slender, perhaps, but it is carried through independently of all he has learned from European masterworks. One might discover in some of the curt harmonic progressions a trace of Anglo-Saxon style, but even this is redeemed from trans-Atlanticism by being coupled with a free and spontaneous melodic line which sounds unquestionably American. The work is no more distinctive of this country than it is of Mr. Sowerby himself. It is one of the more naive works in which the composer seems recently to have effected a refinement and remolding of his earlier, more redundant and more clamorous style.

Mr. Sowerby added among his solos three of Ottorino Respighi's arrangements of old Italian music. The composer was in the audience.

Mr. Kindler's playing of a Valentin Sonata and shorter works disclosed his mastery of a lofty and elegant style and a finished technic.

### Casella Work by Quartet

The Gordon String Quartet, to which Chicagoans owe an ever-increasing obligation, both for the excellence of its playing in a delightful category, and for the enterprise with which unfamiliar works are sought out and coupled in performances with accepted masterpieces, was heard again in the foyer of Orchestra Hall on the afternoon of Jan. 27. The quartets were Glière's in A Minor and Beethoven's in F Major; between them was inserted the Siciliana from Alfredo Casella's Concerto for String Orchestra. The folk-element in the two compositions dating from our own day was placed in sprightly relief in the excellent performance which Jacques Gordon and his associates gave. The spontaneity with which both Glière's and Casella's works were given did not hide the complicated rhythmic difficulties of the one, nor the adroit polytonal complexities of the other. Mr. Casella's interlude seemed a much more significant work than the more conservative quartet of Glière, yet the racial

qualities in the Russian work were engaging.

### Courboin in Recital

Charles M. Courboin, the Belgian master of the organ, played at Kimball Hall on Jan. 28 before an audience which was immediately placed under the spell of his eloquent art. Beginning with the two Andantes of César Franck's "Grand Pièce Symphonique," Mr. Courboin proceeded with a Serenade by Grasse, the engaging Pastorale from Widor's Second Symphony and a Bach Passacaglia. The Andante from Mailly's First Sonata, an Allegretto by Wolstenholme, the Liebestod and Gigout's "Chœur Dialogue" completed the list. Mr. Courboin's performance varied in accuracy, but never in depth of feeling or nobility of style. Seldom has so choice a taste in registration exhibited the beauties of the Kimball Hall organ, and seldom has the organist's profession seemed to have so natural or persuasive an exponent of its loftiness as at this most recent of Mr. Courboin's appearances. In all he did, Mr. Courboin brought to life music which traversed a wide range of moods.

### Basso-Cantante Heard

Mark Love, who sang at the Fine Arts recital hall Jan. 28, is a basso-cantante who has a voice of virile and admirably modulated quality. The young Chicagoan sang with freedom and in a strain which combined dignity with expressiveness. Technically, Mr. Love proved himself not wholly developed as a recitalist, but he left no doubt that he has the vocal equipment, sound judgment, individuality and spontaneity of feeling which could easily help him to a place of distinction upon the concert platform. Edgar Nelson supplied accompaniments of most scholarly style.

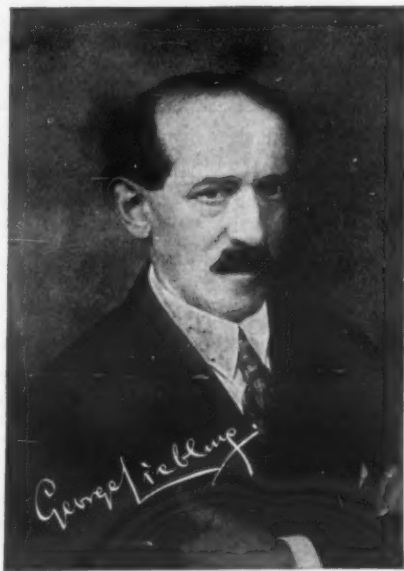
Cameron McLean, a Detroit baritone, was presented in recital at Kimball Hall on Jan. 29, under the auspices of the Musical Guild of Illinois. Accompanied by Mabelle Howe Mable, he displayed a voice of excellent quality, flexibly used, in a program which contained well sung classics and a number of interesting Gaelic songs.

### Hebrew Songs "Jazzed"

Joseph Cherniavsky gave at the Eighth Street Theater on Jan. 29 the first of five concerts which are of special interest because of the conductor's jazz treatment of ancient Hebrew folk-songs. The Yiddish-American Jazz band he leads is skilled in the carefree treatment of contemporary American syncopation, and Mr. Cherniavsky's efforts to entertain his large audience were plainly successful. A number of soloists contributed. EUGENE STINSON.

## LIEBLING and the KIMBALL

### NEW SENSATIONAL SUCCESSES IN CHICAGO AND DETROIT



Veritable Triumphs Have Attended George Liebling's Busy Season This Year, Among Them His Appearances in Chicago and With the Detroit Symphony Orchestra:

"Ardor of spirit and vigor of technic that mark the great school of pianism of which he is one of the last representatives. These Liszt pupils have something in tone and style and spirit that has been denied the rest of us."—Glenn Dillard Gunn, *Chicago Herald and Examiner*, Jan. 11, 1926.

"Sufficed to display all of Mr. Liebling's talents, his individual conception, his excellent technic and assurance."—Herman Devries, *Chicago Evening American*, Jan. 11, 1926.

"Proved his sprightliness, individuality and skill. Played with engaging romanticism."—Eugene Stinson, *Chicago Journal*, Jan. 11, 1926.

"Playing has that scintillating brilliance, that grand air, which Paderewski also at times brings forth, but which is the first of the attributes of Liebling."—Maurice Rosenfeld, *Chicago Daily News*, Jan. 11, 1926.

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"Gained a celebrity in Detroit yesterday. . . . Brought the composer's (Liszt) mighty personality very close to the audience. . . . Played with a perfect and delicate dexterity. . . . Instrument sang in a lovely lyric voice."—*Detroit News*, Jan. 18, 1926.

"SCORES TRIUMPH. Pleased the large audience tremendously. . . . Recalled him time and again."—*Detroit Free Press*, Jan. 18, 1926.

"Made a great hit."—*Detroit Times*, Jan. 18, 1926

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## SCHÖNBERG'S MUSIC IS CHICAGO FEATURE

### Symphony Presents Native Violinist in Two Concerts

By Eugene Stinson

CHICAGO, Jan. 30.—Amy Neill, violinist, who is well known abroad and in this country, appeared before her fellow Chicagoans, as soloist at the Chicago Symphony's subscription concerts on Jan. 22 and 23. The program, which Frederick Stock conducted, was as follows:

Symphony No. 1.....Beethoven  
"Verklärte Nacht," Op. 4.....Schönberg  
Five Pieces for Orchestra, Op. 16.....Schönberg  
Violin Concerto, Op. 82.....Glazounoff  
Slavonic Dance, Op. 46, No. 8.....Dvorak

The Glazounoff Concerto is not especially popular here, and has been heard with the orchestra only twice previously, at the hands of Efrem Zimbalist and Jacques Gordon. Miss Neill gave it a vivid performance and one of rhythmic vitality. Her forthright, adept and zealous performance sustained the work on a level of extraordinary vivaciousness. Her skill was brilliant, and, combined

with the simplicity of her manner, gave her performance striking ease and naturalness of style.

Mr. Stock's reading of the Symphony and the last of the Dvorak Dances had the clarity and the delightful contrasts made possible by the extreme degree of virtuosity the orchestra has attained.

The Schönberg pieces were of unusual interest, as Schönberg's music is seldom heard here. "Verklärte Nacht," given a performance of transparent, tenderness, seemed a perfectly natural work. The Five Pieces, ten years later in composition and far more progressive, were applauded because of their performance under a favorite musician. They did not appear to have immediateness or universality of appeal, though they were found to be of absorbing ingenuity in workmanship.

Mr. Stock's program for the tenth popular concert of the Chicago Symphony's present season, given Jan. 28, included Mozart's G Minor Symphony, Dukas' "L'Apprenti Sorcier," Grieg's "Lyric" Suite, Saint-Saëns' "Military" March from the "Algerian" Suite, Max Bruch's Romanza, played on the viola by Joseph Vieland, and Strauss' "Wein, Wein und Gesang." The concert was attended by the usual capacity audience. Mr. Stock's reading of the symphony was one of severe restraint, and its various charming details were chiseled out coldly but faithfully by an infallible hand. Mr. Vieland's performance of the Romanza was delightful. The other pieces, of which the Grieg Suite was almost a novelty, were heard with the adulating enthusiasm Mr. Stock never fails to evoke from his Thursday evening admirers.

### CONTEST SOLOISTS CHOSEN

#### American Conservatory in Chicago Conducts Annual Competition

CHICAGO, Jan. 30.—The American Conservatory held its annual competition recently to choose soloists for the mid-winter concert to be given in Orchestra Hall.

The pianists selected were Jacob Han-neman, Chicago; Gloria Burch, Duluth, and Margarethe Morris, Athens, Ga. The singers chosen were Mae Williams, Chicago; Hulda Blank, Grant Park, Ill., and Carolyn Quackenbush, Elmhurst, Ill. Richard Hire, Zion, Ill., and Eva Polokoff, Chicago, were selected as violin soloists. Florence N. Campbell, Chicago, was named to play the organ.

The American Conservatory was again successful in having its pupils awarded honors in the recent competition held by the American Society of Musicians. Charles Garner, pupil of Charles La Berge, was chosen as the successful voice contestant; and Helen Searles Westbrook, pupil of Frank Van Dusen, was awarded the decision in the division of organ. Both musicians will play as honorary soloists in the Chicago Symphony's Thursday evening series of concerts.

#### Agnes Lapham Charms Children

CHICAGO, Jan. 30.—Agnes Lapham, who has struck so delightful a vein of concert work, in giving recital talks at the piano, suitable to the interests and appreciation of children, was heard at Lyon and Healy Hall Jan. 23, in the first of a series of three such appearances. Her program contained music by Beethoven, Grainger's "County Derry Tune," Sowerby's "The Irish Washerwoman," MacDowell's "Scotch Poem" and "Bre'r Rabbit," Troendle's "Waltz of the Wee Mice" and Weber's "Invitation to the Dance." This list was interspersed with talks of an engaging and intimate nature, in which a fund of humor was always at play. Miss Lapham's playing, too, was as clear, direct and polished as usual.

#### Rosenfeld Journeys East

CHICAGO, Jan. 30.—Maurice Rosenfeld, critic, teacher and lecturer, has left Chicago for his ninth annual journey to the East. He will visit Boston, New York and Philadelphia as special correspondent for the Chicago Daily News.

### Cecile de Horvath Sees Exercise as Invaluable to Small-Sized Player



Photo by Daguerre

Cecile de Horvath, Pianist

CHICAGO, Jan. 30.—Smallness of stature is either a pronounced handicap, or a great asset to a pianist, according to Cecile de Horvath, who measures five feet in height.

"A small pianist," Mme. de Horvath says, "is handicapped by lacking length in his arms, size in his hands and weight in his body. These hindrances must be overcome in order to play big compositions—which are as necessary in a program as delicate ones. A small person must be athletic, and take extra pains to develop muscle. I myself do as much paddling in a canoe and play as much tennis as I can find time for, and exercise as strenuously as possible.

"Fortunately, my hands do not stiffen, as they are naturally flexible, though a pianist whose hands are muscle-bound must guard his exercise carefully in order to prevent his hands from hardening. Of course, practicing at the piano strengthens fingers and arms in the right way, but the small pianist needs supplementary power, in order to avoid the impression of effort in playing. If an effect of ease is accomplished, the public enjoys the small pianist's performance additionally, and his size affords an element of surprise which is valuable.

"On the other hand, if a large person plays a big composition delicately, the public is immediately aware that he does so because that is his conception of it, not because he cannot play it broadly. For this reason, I have made it a point to open my programs with a big composition, in order to establish public confidence immediately. Once this is done, I can proceed to delicate music without fear of being misunderstood."

Mme. de Horvath is convinced that audiences like not only to be excited by technical brilliance, but also to be moved. For an audience to have the heart touched, she regards as a necessary evidence of success, but she also considers humor an essential in a good piano program. For this purpose she uses music like Guion's "Sheep 'n' Goat Walkin' to the Pasture," or Sowerby's "Irish Washerwoman"—distinctly humorous, while musical, and she does not hold such compositions well played unless her audience laughs.

"One night," says the pianist, "I

#### Churches Seek Better Music

CHICAGO, Jan. 30.—The Chicago Church Federation launched a drive this week for better music in the 1800 churches having membership in the association. The initial meetings were held Monday at the Hotel LaSalle and the First Congregational Church, with 1000 members attending.

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dreamed I heard Rubinstein play his Romance. His music had the most beautiful, floating tone, as if the piano were singing. I don't know whether Rubinstein himself actually ever achieved this tone, but I myself have held it as my ideal in tonal effects. Since that time I have striven to approximate that dream-tone, which I have never actually heard in waking life."

### MAKING HISTORY VIVID IS WITHERSPOON IDEAL

#### President of Chicago Musical College Launches Novel Method in His Lecture Series

CHICAGO, Jan. 30.—Herbert Witherspoon's musical history courses have been among the most interesting features of the winter session at the Chicago Musical College, and it is anticipated they will be among the most dynamic courses in the approaching summer master term, to be held from June 28 to Aug. 7. Already the attendance at Mr. Witherspoon's Saturday morning lectures is climbing up to the capacity of the Central Theater, where they are held. President Witherspoon himself attributes the revival of interest in this study to depend chiefly upon students' concern with things that are real and human.

"The essential thing in music history," said Mr. Witherspoon, in outlining his attitude toward the subject, "is not dates. Bach and Handel and Chopin and Moussorgsky are not interesting because of when they were born and when they died, but because of the sort of men they were, and of what they did. The student of the entire field of music is first of all interested, and he should be, in what one must look for in the music of various men and of various periods.

"There are certain elements which must be discovered in every composer and every era before that composer or era is understood and evaluated, and, on the other hand, there are certain things which it would be impossible to expect. The music student must learn what it is he may look for, and what it is he must not hope to find, in any specific example. This will give vitality, scope and accuracy to his judgment and appreciation, and that is one of the main reasons for entering upon a course of musical history. For this study is essentially one of appreciation."

Mr. Witherspoon's plan is to provide actual examples of music for each discussion, and this data is presented by his students themselves. Form and analysis are treated in a practical way, and the course in history thus becomes cognate with courses in theory and composition.

Mr. Witherspoon's insistence that all study of music must be alive with interest and significance has prompted his development at the Chicago Musical College of chamber and ensemble music in all forms. This most refined and seldom emphasized field he regards as necessary to the rounding out of a student's growth. Two-piano music, quartets, quintets, trios and all the rarer forms of ensemble work are put in the actual performance by students, and this phase of musical education is one Mr. Witherspoon will stress in the Summer Master Term.

Mr. Witherspoon will lecture extensively in the next few months. His chief plea will be for a more alert musical interest on the part of the public, especially that part of it which is incorporated in clubs of various sorts. He will address the Texas members of the National Federation of Music Clubs April 29 and 30. Among the Teachers' associations before which he will speak are those of Nebraska, at Omaha, on Mar. 2, 3 and 4; of Wisconsin, at Sheboygan, on May 12, and of Illinois, at Bloomington, May 14. He will also speak in Michigan on Feb. 7.

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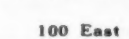
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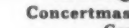
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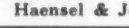
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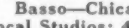
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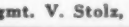
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## New York's Concerts and Recitals

[Continued from page 23]

haps, not a very good choice, as the work is of formidable and rather capricious makeup. One had the feeling that the composer's irreproachable modern style expressed little emotion, despite his very facile use of singing and commonplace melody, interspersed with thornier passages, hedged with seconds. Moreover, the technical demands were so overwhelming that the very musicianly pair of artists could not give their best tone to the work. The subsequent performance of Mozart's Concerto in D Major brought much more appealing playing. Mr. de Kresz disclosed a thin and sweet tonal quality, despite occasional blemishes in legato style. He has a quite superior feeling for rhythm and nuance which served him well in his previous appearance as ensemble player. Mme. de Kresz is, too, an admirably intelligent pianist, with a good technical grounding and a command of warm-toned and tenderly conceived cantabile playing. The program included further an unaccompanied Prelude and Fugue, on Bach themes, by Reger; some of Brahms' "Hungarian" Dances, arranged by Joachim, and Ravel's lilting and delightful "Tzigane." The auditors were cordial. R. M. K.

### Solomon's Second

Very beautiful piano playing, which bears promise of ripening into an art of a deeper expressiveness than it possesses today, was that of Solomon's second recital in the Town Hall, the afternoon of Jan. 30. The poise, the amazingly easy technique, the color sense and the intuitive musical feeling of this young artist should carry him far, with or without the first name that is now so diligently being withheld from his public. Such flexibility of hand, wrist and forearm are rare among the foremost virtuosos. So, too, such instinct for tonal nuance, for elegant but not too precious shaping of the melodic phrase, and for the essentials of style, whether the music played is classic, romantic or impressionistic in character.

Its lack, as this recital tended to establish, is that of a commanding or deep-searching message, something which a richer and more varied experience in life may bring. There is more than a reminder in him, today, of Moseiwitsch. Like that artist, he is something of a miniaturist. But that classification does not do justice to all aspects of his playing, which has an undoubted virility, if as yet no great sweep and power, no suggestions of elemental bigness.

The Mozart Sonata (No. 13, in B Flat) which began the program was a delight of cantilena and grace, with a ripple in more rapid passages that was fairly entrancing. Beethoven's "Waldstein" Sonata was poetically, romantically, projected, with an utter ease of effect that had in it nothing of mere

virtuosity. The César Franck Prélude, Aria et Finale rather lacked individuality and the same may be said of the Chopin A Flat Polonaise, in which the pianist seemed unable to greatly intensify the smoldering heat with which it was begun. When he smote the keys strenuously the effect was one of sharp emphasis rather than of thrilling power. He was happier in other Chopin, the F Minor Fantaisie, the F Sharp Impromptu and Six of the Etudes, which had technical qualities of the highest order. Plainly, Solomon is to be a considerable and creative factor in our concert halls. O. T.

### Friedman Reappears

The thrilling virtuosity of Ignaz Friedman again entertained a good sized gathering in Aeolian Hall on the afternoon of Jan. 30, when the Polish pianist gave his second recital of the season. Mr. Friedman was in a genial mood, an almost complacent frame of mind. Whatever he did was the signal for furious applause—which on the basis of pure pianism was well merited.

It did seem as though Mr. Friedman had been more the musician and less the pianist on other occasions. Composers' intentions, or what one believes were the composers' intentions, were often browbeaten into being an episode in a technician's holiday. Admirable as ever were the player's uncanny accuracy, his sweeping brilliancy, attention to detail, tonal opulence, dynamic range. Everything necessary to really transcendental playing lay within his reach, but the match of inspiration was seldom applied, and then only momentarily.

Being in the mood he was, it was natural for Mr. Friedman to play certain numbers better than others—to play them superlatively, too. These were Chopin's Andante Spianato and Polonaise, an elegant and thoroughly shallow work, his A Flat Valse, Op. 42 and G Sharp Minor Study, the last named being added to the group; also a Menuett of Suk and the Strauss-Friedman "Frühlingsstimmen." For the exploitation of these numbers Mr. Friedman brought forth his stunning equipment and displayed it to best advantage. W. S.

### Cecilia Hansen Returns

Making her third season visit to New York, Cecilia Hansen gave a recital in Carnegie Hall on the afternoon of Jan. 30. Her program consisted of the Nachez arrangement of Bach's E Minor "Partita," the D Minor Concerto of Bruch, a "Passacaglia" by Heniot Levy, Zimbalist's fantasy on themes from "Le Coq d'Or," Lili Boulanger's "Nocturne," a new transcription of Godowsky's "Alt-Wien" by Poss, a new "Melodie" by Prokofieff, Auer's "Romance" and Bazzini's "Ronde des Lutins." She was accompanied by her husband, Boris Zakharoff.

With her serenity, her dispassionate

energy and her perfect poise, Miss Hansen is the *Seraphita* of the violin. Her complete self-possession makes her playing cool, but there is no impression of temperamental coldness because of the fresh vigor of her tone that expresses a very positive vitality. It is playing that stimulates and braces with its emotional élan that is entirely freed from the languors of sentimentality. An adept in technic, she makes light of all difficulties with a dextrous ease in which one can discern no effort. Her tone is admirable for its solidity, breadth and pellucid clarity. B. L. D.

### Judith Litante in Début

An unconventional program was presented by Judith Litante, an English soprano, at her first New York recital in Town Hall on Jan. 30, with Coenraad V. Bos and Alfredo Casella as accompanists. Her opening group in French combined such disparate items as Scarlatti's "Le Violette," Rummell's arrangement of Bernart de Ventadour's "Quant l'herba fresq el fuell apar," Arnold Bax's arrangement of "Me suis mise en danse," Conception's aria from "L'Heure Espagnole" and Debussy's "Ballade des femmes de Paris."

In the English group, Purcell, represented by "When I am laid in earth" and "Nymphs and Shepherds," was coupled with Arthur Bliss his "Madame Noy" and "Two Nursery Rhymes." Mr. Casella assisted in the reading of his "Quattro favole romanesche di Trilussa," amusing and satiric examples of modern song-writing. The concluding group contained Reimann's arrangements of "Scheiden und meiden" and "Phyllis und die Mutter," Schumann's "Röselein" and "Waldeggespräch" and Moussorgsky's "Gopak."

Miss Litante showed artistic competence in dealing with this varied material. She has feeling for the niceties of style and the values of inflection. Her voice is a clear soprano, ample in volume and vigorous in tone. Its lower register has a warmth that is lacking in the upper, and its vibrancy comes at times close to vibrato. B. L. D.

### Ida Green and Don Fuchs

Ida Green, a debutante mezzo-soprano, made her appearance in a joint recital with Don Fuchs, tenor, in Aeolian Hall on Jan. 30, with Abraham S. Ellstein as accompanist. Marion Janet Clayton, organist, opened the recital with an unprogrammed solo and accompanied Mr. Fuchs in his first number, the Hebraic ritual air, "Etz Chaim."

Miss Green essayed Giordani's "Caro mio ben," four songs of Schubert, Mattei's "Non é ver," Ellstein's "In Vieg" and "Far Vos," and Zilbert's "Vi a Blum." Her voice, a clear and fragile

soprano, did not display any mezzo qualities. Pleasingly fresh and sweet in tone, it has not sufficiently matured for judgment to be passed at this time upon its deficiencies or its possibilities.

Mr. Fuchs sang arias from "La Juive," "La Gioconda" and "Golka" and joined Miss Green in the duet, Foré's "Das Gebet," which concluded the program. B. L. D.

### Howard-Jones in Second Program

Evlyn Howard-Jones gave his second piano recital of the season on Sunday afternoon, Jan. 31, in the Town Hall. Mr. Howard-Jones is a pianist of excellent equipment and his program Sunday was well calculated to display his many merits. Beethoven came first—the Thirty-two Variations in C Minor, and Rondo in G, a rather dull beginning to an otherwise colorful program. Mr. Howard-Jones, however, has a fine feeling for Beethoven and he played the Variations and the Rondo with signally good tone and clarity of style. He went from Beethoven to Brahms and played a group that revealed many moods—from the fiery, fingerful Rhapsody in B Minor to the light graceful Intermezzo in C and again to the heroic Rhapsody in E Flat. There was a pleasant dance for harpsichord, and three preludes by Delius, "Chelsea Reach" and "Equinox" by John Ireland and Chopin's Fantasia in F Minor, beautifully played, that brought the program to a brilliant conclusion. E. A.

### Brailowsky Again

Alexander Brailowsky, Russian pianist, returned to the Carnegie Hall stage last Sunday afternoon for his second recital this season, the sixth since his arrival in this country late in 1924. Mr. Brailowsky's sizeable following braved a most persistent downpour in order to prove its allegiance and was apparently warmed inwardly if somewhat damp on the surface.

Mr. Brailowsky began with the Bach-Busoni Chaconne and ended with Liszt numbers via Beethoven's "Waldstein" Sonata, a Chopin group, and numbers by Palmgren and Villa-Lobos. The pianist seemed to delight in creating exquisitely designed miniatures. A specimen of haunting beauty was his performance of Palmgren's "Swan," a gliding creature, softly white. Of the Chopin, two Mazurkas, the A Flat Valse, Op. 34, the D Flat Nocturne and the F Major A Minor Ballade were delivered with the excellent taste and intuitive feeling for effect that have marked Mr. Brailowsky's playing.

Music built along heroic lines seemed to escape Mr. Brailowsky's sympathies

[Continued on page 35]



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## Meeting Old Friends on a Song List

WHEN she made up the program for her debut recital, Edna Kellogg, soprano, formerly of the Metropolitan Opera, who gave her first Aeolian Hall concert last week, decided to step out of the beaten path in selecting American songs.

"I didn't want to use the pseudo-classical ballads that are manufactured for recital programs," she says, "and I felt that the popular songs of today were untried, not yet ripe for the concert hall."

"I talked it over with song writers, and finally decided to sing popular songs of twenty years ago—songs that have almost become folk-music by now, like 'Under the Bamboo Tree' and 'They Wouldn't Believe Me.' I used to sing them when I was just learning to walk, and everyone in the audience remembered them with a warm feeling. They had met an old friend whom they had not seen for years."

In her American group besides these and two Bayou ballads, Miss Kellogg sang a cycle of Broadway, Henry Souvaine's "The Jazz City."

"It was originally a ballet," she explains, "written for a revue called 'The Comic Supplement,' which never got nearer town than Newark. It showed the city in all its moods, from the early morning when the scrubwomen left office buildings. It showed stenographers on their way to work—the city in all its drab lulls and its crashing climaxes. Mr. Souvaine rewrote it for me into a cycle of four songs, which manage to transfer the picturesque appeal of the ballet to another medium. They are terribly difficult to sing, but it was worth the effort."

The story of Miss Kellogg's recital



Edna Kellogg, Soprano

debut does not include the usual story of a debutant's stage fright. Before the concert began she remembered that she had gone through worse ordeals, as last year, for instance, when she substituted for her aunt, Anna Fittz, with the Syracuse Symphony. And after she had read the flattering notices in the next morning's papers, her chief problem turned out to be what to do with the baskets that all the flowers came in.

M. G.

Rochester Thrilled by Roland Hayes

ROCHESTER, N. Y., Jan. 30.—The Eastman Theater was filled to the doors, on

Jan. 21, when several hundred sat on the stage and the maximum number of standees were admitted, to hear Roland Hayes, tenor, with William Lawrence at the piano, give a marvelously beautiful recital. The applause that swept the house after each number showed plainly that the audience recognized the perfect art presented. Mr. Hayes added many songs to his list, including three of the spirituals he gave on last year's program. The audience lingered for nearly half an hour after the printed program was finished, begging for more.

MARY ERTZ WILL.

## HERTZ MEN GREETED IN SAN JOSE VISIT

Piastro Is Soloist with Symphony—Mission Concert Given

By Marjory M. Fisher

SAN JOSE, CAL., Jan. 30.—The San Francisco Symphony played to a capacity audience in the Morris Elmer Dailey Assembly Hall of the State Teachers' College on Jan. 22, as the third attraction in the series presented by the San Jose Musical Association. Alfred Hertz conducted the following program, which presented Mishel Piastro as soloist:

Symphony No. 8.....Beethoven  
Allegro Moderato from D Major Violin Concerto.....Tchailkovsky  
"In the Village," from "Caucasian Sketches".....Ippolitoff-Ivanoff  
"Money Musk".....Leo Sowerby  
"Hungarian," Rhapsody, No. 2.....Liszt

Mr. Piastro displayed his virtuosity for the first time in this city, and won an ovation for his masterful playing. Sowerby's dance tune was the popular favorite among the orchestral numbers. The Ippolitoff-Ivanoff Sketch was capably played. The English horn and solo viola players doing effective work. The Symphony and the concluding Rhapsody were played in true Hertzian fashion. The audience clamored for extra numbers, but in vain.

Thomas Vincent Cator conducted a performance of Lardelle's Mass in G for Chorus and orchestra in the Carmel Mission, Carmel. It was the first service of the kind held in this Mission for 100 years, and the chapel was packed to the doors with interested auditors. The picturesque Mission was beautifully decorated and lighted, and the night was warm and balmy—minor factors which added greatly to the pleasure of the listeners. Splendid singers aided by a capable orchestra gave an inspiring performance under Mr. Cator's baton.

Mr. Cator, composer, and Perry Newberry, librettist, are revising their operetta "The Beggar of Bagdad," which had a promising premiere in this city last November.

The State Teachers' College has agreed to take over the Monday night programs from Radio Station KQW and will present students from its musical department on the weekly programs. On a recent Monday night, the first under the College régime, the Men's Glee Club gave a recital, and Leon Jenkins, violinist; Miss DeCavic, pianist, and Veronica Keegan, reader, gave a subsequent program.

Ethel Graham Lynde, assisted by Elizabeth Alexander at the piano, gave a delightful exposition of the American opera "Fay Yen Fah" in the old Scottish Rite Temple on Jan. 20. She was presented by the San Jose Music Study Club which is doing much sound constructive work for the development of music in this city.

Maier and Pattison Rouse Columbus Hearers

COLUMBUS, OHIO, Jan. 30.—Guy Maier and Lee Pattison, two piano artists, pleased patrons of the Women's Music Club in Memorial Hall with their recital. The artists delighted their audience with a versatile performance. From Raff's "Gavotte and Musette" and a group of waltzes by Brahms to a Scherzo of Saint-Saëns, the audience followed every note. The third group contained the Coronation music from "Boris Godounoff" arranged by Pattison and his own version of the "Arkansas Traveler," a Valse by Arensky and three impressionistic pieces by Casella. The final number, Rhapsody "España" by Chabrier, brought an encore, the infectious "Blue Danube" Waltz.

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## CLEVELAND HEARERS FETE PADEREWSKI

Kreisler Plays to Throng—  
Songs of India and  
Quartet Heard

By Florence M. Barhyte

CLEVELAND, Jan. 30.—An enthusiastic audience numbering more than 8000 gathered in Public Hall on Jan. 17 to hear an all-Chopin program by Ignace Jan Paderewski. A tremendous ovation was accorded the musician, who generously played seven Chopin encores. The audience remained close about the stage until the piano was closed. Flowers were brought to the stage and three small Polish girls presented the great artist with a heart made of Polish coins. Frederic Gonda managed the concert.

A capacity house and a completely filled stage greeted Fritz Kreisler at his recital in Masonic Hall on Jan. 19. The program was of rare interest. The Beethoven "Kreutzer" Sonata and the Vieuxtemps Concerto, No. 4, opened the program, played with dignity. The Schubert-Wilhelmj Ave Maria was given with great tenderness. In contrast was the "Dancing Doll" of Poldini, the artist's own "Liebesfreud," and delightful transcription of the "Volga Boat Song" combined with a Russian hymn, and Debussy's "La Fille aux cheveux de lin." Carl Lamson supplied accompaniments in magnificent style.

The Cleveland Museum of Art presented Ratan Devi, who fulfilled two engagements and gave an additional program at the Cleveland Institute of Music on Monday evening. She was heard in songs of Spain and India, presented in costume.

A program of exceptional interest was given at the Museum by the Cleveland String Quartet, on Jan. 15. This concert

was the second in a group of historical series of string quartets. The Quartet is composed of Arthur Beckwith, first violin; Ralph Silverman, second violin; Carlton Cooley, viola; and Victor de Gomez, cello. The program included the quartets of Mozart in B Flat and of Debussy in G.

## MISSOURI VALLEY CONTEST

Glee Clubs To Compete for Regional  
Honors in Wichita

WICHITA, KAN., Jan. 30.—The second annual contest of the Missouri Valley Intercollegiate Glee Club Association will be held at Wichita, on Friday evening, Feb. 5, in the Forum. The contest is to be given this year under the auspices of the Saturday Afternoon Music Club, of Wichita, and is in immediate charge of Mrs. Richard M. Gray.

The competing clubs this year will be Missouri last year's winner: Washington University of St. Louis, Oklahoma Agricultural and Mechanical College, Iowa State College, Kansas State Agricultural College, University of Kansas and Washburn College, the last-named club appearing as a guest of the Association. The winning club will compete in the final contest in New York on March 6.

Each club will sing in turn the number selected by the Intercollegiate Musical Corporation of New York, Horatio Parker's "The Lamp of the West." In addition, each club will sing one chosen number and one of its own college songs must be sung a cappella. Finally all the clubs will combine in two numbers, "We Meet Again Tonight, Boys," an old college song, and a Dutch hymn, "Prayer of Thanksgiving," arranged by Kremser.

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## SOKOLOFF CONDUCTS "POEM OF ECSTASY"

Tenth List by Cleveland Or-  
chestra Includes Enesco  
Work

By Florence M. Barhyte

CLEVELAND, Jan. 30.—The Cleveland Orchestra, Nikolai Sokoloff conducting, gave a varied list on Jan. 14 in Masonic Hall. The program was as follows: Symphony No. 5.....Tchaikovsky  
Dance of the Shepherds, Women and Warriors from "Oedipus".....Enesco  
Two Nocturnes: "Clouds" and "Festivals".....Debussy  
"Poème de l'Extase".....Scriabin

A wide gulf divided the rich, haunting melodies of the much-loved Tchaikovsky Symphony and the modern works in the second half of this tenth program in the subscription series. Mr. Sokoloff's performance had exquisite color, vital rhythm and beauty of tone. The first horn player, Arthur Cerino, did fine work in the solos.

The Enesco number, given here last season for the first time, is definitely symbolic. Mr. Sokoloff and his men gave it a brilliant performance. The two Nocturnes of Debussy were like pastel paintings in the extreme delicacy of their performance.

The Scriabin "Poème" formed a kaleidoscopic climax to the program, impressive in color, themes and style. The stupendous work was given a powerful performance.

## Cleveland Composer's Works Presented

CLEVELAND, Jan. 30.—The Cleveland Singing Society was heard at Euclid Temple Auditorium in its fourth annual program, under the direction of Charles DeHarrack. Assisting artists on the

program were: Albert Downing, tenor; S. G. Shapiro, baritone; Leona Brown Woodcock, accompanist, and Miss Simon, accompanist for the chorus. Mr. DeHarrack's "Allegorical Poem," written for orchestra, chorus and solo voices, was given its initial performance, with Mr. Downing and Mr. Shapiro giving splendid renditions of the solos. Mr. DeHarrack played a piano group, including Liszt's "Love Dream," Grünfeld's "Hungarian" Paraphrase and his own composition, "Dance des Nymphes." Mr. Downing was also heard in a group of solos, including a DeHarrack composition, "Song of Zion." The chorus numbers were made up mostly of Jewish folk-songs and were sung in fine spirit.

FLORENCE M. BARHYTE.

## Chinese Opera, "The Nightingale," Given

OXFORD, OHIO, Jan. 30.—A new Chinese opera, "The Nightingale," by Joseph W. Clokey, teacher of theory at Miami University here, had its first production recently. The work is original, in that it does not adhere to traditional operatic style. Song, speech and a combination of both are employed. The principal singing characters are the Nightingale, coloratura soprano, and the Kitchen Boy, while the Emperor has a speaking rôle, accompanied by music. The chorus sits in the pit with the orchestra. The work will shortly be published.

## Barrère Ensemble Delights Stamford

STAMFORD, CONN., Jan. 30.—The Barrère Ensemble recently appeared under the auspices of the Schubert Club, in the Woman's Club Auditorium. The players, headed by George Barrère, flutist, were heartily applauded in a program which included a Divertimento by Mozart, the "Woodland Sketches" of MacDowell and numbers by Liszt, Mendelssohn, Pfitzner, Kreisler and Poldowski. TERESITA COCHRAN.



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## New York's Concerts and Recitals

(Continued from page 32)

at this recital. After all, Chopin's B Minor Scherzo and A Flat Polonaise are no miniatures. Neither is the Chaconne. W. S.

### Charlotte Lund Closes Series

Charlotte Lund, whose opera recitals at the Princess Theater on Sunday afternoons, are a feature of the musical season, brought the series to a close on Jan. 31, with a concise sketch of the Niebelungen Ring trilogy of Wagner. Mme. Lund was assisted as usual by N. Val Pavey, pianist and baritone.

Mme. Lund outlined the plot of the great drama with Mr. Pavey delineating the themes and leading-motives at the piano, and both artists were heard in vocal excerpts, Mr. Pavey also playing numerous piano-reductions of the larger scenes. Unfortunately the afternoon was too short for Mme. Lund to complete her sketches of the four operas, and the last two were merely outlined without any attempt at reproducing the music. A large audience was present which received both artists with enthusiasm. Mme. Lund announces a similar series for next season. J. A. H.

### Tito Schipa in Recital

Tito Schipa, tenor of the Chicago Civic Opera Company, appeared in his last recital of the season in Carnegie Hall last Sunday evening. It was a most enjoyable event. Mr. Schipa was in excellent voice and his artistry has never been more impressive.

The program included twelve numbers, but before Mr. Schipa was allowed to disappear the total was twenty-six. The velvety smoothness of his organ and true Italian style lent charm to his opening numbers, by Scarlatti and Bononcini, but the first real thrill of the evening was his splendid delivery of the Preislied from "Meistersinger." This he sang with fine conception and in perfect German. French numbers were well sung as were those in Spanish, both having lovely color and delightful musicality. Two Dvorak Gypsy Songs were sung in English. H. S. T.

### Robert O'Connor, Pianist

An enjoyable piano recital was given by Robert O'Connor in the Steinway Salon last Sunday afternoon. Mr. O'Connor is an artist worthy of more frequent hearing. His musicianship is unquestionable and he has mastered many of the subtler aspects of the pianist's art.

The program began with the lovely Arietta of Leonardo Leo and a Scarlatti Sonata, both played cleanly and with nice taste. A group by Bach revealed Mr. O'Connor's feeling for structure and his ability to solve the complexities of counterpoint, as well as his admirable technical equipment. Chopin fared well in his hands, although there were moments dangerously near to over-sentimentality. Of particular interest was Mr. O'Connor's closing group, of more or less unfamiliar numbers by Grovlez, whose six short sketches, "L'Almanach aux Images" were especially well received, Ibert and De Falla. W. A. B.

### Gurewich, Saxophonist

Novelty was provided in a saxophone recital by Jascha Gurewich, one of a series of annual programs by this artist, given in Aeolian Hall last Sunday evening. The artist is one of the most proficient players on this instrument who

has made solo appearances in New York. He has shown a disposition to present music of the standard light concert repertoire in transcriptions, rather than the popular syncopated ditties with which the saxophone is often associated. He played his own Concerto in E Minor, a virtuoso work which gave ample opportunity for the display of skill in tone production and technique. Other numbers, which apparently delighted his hearers, were Glinka's "The Lark," Kreisler's "Liebesfreud," his own Fantasy in F Minor, "Passion" Tango, and arrangement of a Hungarian Dance by Ernst, Toselli's Serenade, Musetta's Waltz from "Bohème," and other works by Kreisler, Burleigh, Cadman and himself. Questions of the adaptability of the saxophone to provide varied emotional effects are not to be decided easily. But it seemed last week that as a solo voice its limitations lie in its comparatively narrow range of color and wooden precision. Leon Frankel was a brilliant accompanist. D. G.

### Flute and Harpsichord

George Barrère and Lewis Richards delighted a Steinway Hall audience on Jan. 31 with the third and last of their programs of music for flute and harpsichord, playing with the artistic refinement and charm that characterizes their work. As before, they divided the evening impartially between classical and contemporary composers.

Two sonatas of Bach, those in E Minor and E Major, were the opening and closing numbers of the recital. The piano replaced the harpsichord in Albert Roussel's "Joueurs de Flute," four impressionistic sketches of flute-players of literature—Pan, Tityrus, Krishna and Monsieur de la Pejaudie, the last a character in Henri de Régnier's "La Pêcheuse." This was the first performance in New York.

George Possell collaborated with Mr. Barrère in Paul Hindemith's Op. 31, No. 3—a Sonatina in canon form for two flutes, adroitly written and requiring skill in performance. Humorous intention is evident in the three movements, which contain little significant material.

Mr. Richards contributed a group of piano soli—Mozart's "Pastorale Variée," Schumann's "Arabesque," and the first public performance of a diverting descriptive piece, "Gossip at the Spinning Wheel," by Frederic Schlieder. B. L. D.

### Raisa-Rimini

In the days of the Chicago Opera Company's visits to New York Rosa Raisa and Giacomo Rimini were familiar figures in Manhattan, but since that organization has directed its peregrinations elsewhere they have sung here so rarely that their joint recital in Mecca Auditorium Sunday evening, Jan. 31, took on the aspects of a reunion. If the audience was not as large as might have been expected, this may have been due to the stormy night. It applauded vehemently enough for an assembly twice its size.

It cannot be said that either artist supplied an object lesson in tone production, although Mme. Raisa's voice retained in varying degree the unusual qualities which have set it aside from the time it was first heard in New York as one of remarkable volume and emotional power. Her Norma in Bellini's opera of that name will not soon be forgotten. The voice did not seem to be in quite its best estate Sunday, though frequently there were phrases of rare tonal beauty. With

these, however, went much reaching after high notes, some of which were not squarely in tune, whereas others were of a driven, metallic quality. The soprano was best in several Russian songs, which had the ring of deep feeling. Her style lacked the polish for the Mozart air with which she began her program, a failing which Rimini shared with her later in two Mozart duets. Though the tone quality of "Ah, fors è lui" from "Traviata" was the mellowest and loveliest of the evening, she achieved the coloratura of "Sempere Libera" by dint of main strength rather than the brilliant agility with which this music is traditionally associated.

Mr. Rimini's singing had its remembered virtues and defects—a good voice, full and mellow in its lower notes, but marred by a vibrato which results in some blurring of pitch as he ascended his scale. Besides his duets with Mme. Raisa he sang from airs from Bizet's "La Jolie Fille de Perth" and "Don Pasquale," Tchaikovsky's "Serenade of Don Juan" and a Coleridge-Taylor song, "Life and Death" in which the enunciation of the English words was about as unclear as it possibly could have been. He sang some very pretty soft tones, particularly one in the "Don Pasquale" air.

Charles Lowers was a discrete accompanist for both singers. O. T.

### Zimbalist Plays "Persian Song" in Charlotte

CHARLOTTE, N. C., Jan. 30.—An enthusiastic audience greeted Efrem Zimbalist at a concert here the evening of Jan. 26. An Andante by Lalo was the most highly appreciated number on the program. A "Persian Song" by Glinka, in the artist's own transcription, was also well-liked. Emanuel Bay made an excellent accompanist, sufficient and satisfying. D. G. SPENCER.

### Lima Club Studies Opera

LIMA, OHIO, Jan. 30.—An important meeting of the Etude Study Club was held recently when the recital program had added interest through a resumé of Alfano's opera "Resurrection." Blanche Numan Baxter was the speaker. Mrs. Harry MacDonald was the hostess, and Mrs. Warren Snyder the leader. A Busoni number was given by Martha Fisher. Aileen Scott, violinist, also appeared. H. EUGENE HALL.

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INFORMATION AND BOOKLET UPON REQUEST



# Scandinavian Songs are Feature of Publishers' Lists

By SYDNEY DALTON



Keep track of all the songs published would, in itself, be a task too great for any one musician. It would be like keeping track of all the short stories printed in the world's magazines. For the singer's literature is a rich and varied one, certainly equalling that of any branch of music, and there is no excuse for uninteresting and conventional programs, save the taste, and possible lack of effort, on the part of the recital giver. Even the barrier of language has been at least partially destroyed through the growth of poetic and well fitting translations.

Settings by The Musicians' Library (Oliver Ditson Co.) has been of great service to students and program makers through excellent collections of masterpieces of song and piano music, produced under the editorial supervision of leading authorities. Fine works that might otherwise never come to the notice of many musicians, have been included in the fifty volumes already issued. Among these last may be included the important contributions of Scandinavian song writers, which are now being issued under the title of "Modern Scandinavian Songs." Happily, the publishers have placed the collection and editing of these volumes in the hands of Reinald Werrenrath, who is unusually well versed in this branch of the literature. In the first volume, Mr. Werrenrath includes songs by composers, alphabetically arranged from Alfven to Kjerulf. There are fifty songs in the book, written by twenty-one composers: Hugo Alfven, Eyvind Alnaes, Backer-Grondahl, Johan Backer-Lunde, Bror Beckman, Frantz Beyer, Hakon Borresen, Ole Bull, Catharinus Elling, Niels W. Gade, Grieg, Andreas Hallén, Ivar Hallström, Leif Halvorsen, J. P. E. Hartmann, Peter Heise, Iver Holter, Armas Jarnfelt, Sverre Jordan, Charles Kjerulf and Halfden Kjerulf.

The selection and translation of all these numbers shows excellent taste and much skill, and there is a mine of fine music between the covers.

Operettas and a Cantata by There is always a demand for operettas that are interesting, and, at the same time, easy to produce, both from the standpoint of the music and the setting. Arthur A. Penn has already done his share toward meeting this demand. Recently he has added to further examples along this line. One is a topsy-turvy extravaganza in one act, entitled "The Middie Maids." It is written particularly for girls, but may be performed by girls and boys, or by boys alone. However, in any event the costuming is for females. Mr. Penn, who is also the author of the libretto, has made the music as simple as it is possible to be; he has, however, supplied a lot of catchy melodies. The cast calls for twelve principals and a chorus of "Middie Maids."

"The Flowers that Bloom in the Spring," another operetta from the same pen and publisher (M. Witmark & Sons) bears no relationship to the idea of the popular Gilbert and Sullivan opera, from which its title is a quotation, though it opens with the melody which accompanies the words of the title. It is for girls, and each character, ten in all, represents a familiar flower. The work contains solos, duets, trios, quartets and choruses, and is again an ex-

ample of a light, tuneful operetta that makes an enjoyable evening's entertainment. Both these compositions require only one set each, and that a simple one.

Mr. Penn's "A Song of Sixpence" is a semi-humorous cantata which may, if the producer desires, be performed in costume. There are six characters, and the chorus numbers are written in two parts. It may be sung by boys and girls or adults. This is a shorter work than those mentioned above, not requiring more than about twenty minutes to sing. All three are well adapted for school or college choruses.

Sacred Songs As sacred songs go, by Well Known Homer Grunn's "God Answers Prayer" (Oliver Ditson Co.) is above the average. Katharine Bainbridge's text is in no way out of the ordinary, though it is apt to find many admirers among the congregations before whom it is sung. Mr. Grunn has written a good melody and has managed to give considerable variety to his song, which is for low voice, with another edition for medium. Another melodious sacred song from the Ditson press is E. S. Hosmer's "We Bless Thee for Thy Peace, O God." This is quite in Mr. Hosmer's best style of church solo, and many singers will doubtless add it to their repertoire, because it is both effective and easy to play and sing. There are keys for high and low voices.

Low and Medium Songs So far as I can remember, I have not seen the name Edward Kurtz on any music I have reviewed. It comes now on the cover of two songs, entitled "A Fairy Boat," with poem by Thomas Hood, and "To Sorrow," for which the composer has written his own text (Carl Fischer). Both numbers possess merit, but of the two, I much prefer the first. This has a calm, graceful melody about it and a fairy-like smoothness that fit the words, and the musical ideas are interesting. It is for low voice. Mr. Kurtz has written music to his own poem that is not without some originality, but it has less of freshness than its companion. "To Sorrow" is for-medium voice.

Two Songs for I regret that Oley the Church Service "The Star of Hope" (G. Schirmer) did not arrive in time to be reviewed before the Christmas season, as it is an exceptionally worthwhile slumber song of the carol type. Frederick H. Martens has supplied the text, which he calls "A Christ Child Legend," and it is of the same high order of merit as Mr. Speaks' music. Both are charming. Preparedness is a virtue, therefore singers will do well to keep this song in stock for use next Christmas. There are three keys.

Edward Keith Macrum's sacred song for low voice, entitled "Spirit of Love," a Schirmer print, is not written in the usual church music style. It has the freedom of a secular number, yet it is not undevotional. The accompaniment is primarily for the piano, but any organist of average ability will be able to adapt it to his instrument. The words, "after George Rawson," are so written that they may, without alteration, be sung in Protestant, Unitarian, Christian Science churches or synagogue. It is a melodious, well-made song, with an effective climax.

New and Old A recent song by Louis Songs of Adolphe Coerne, entitled "When Lovers Meet" (Oliver Ditson Co.) is a good example of what a composer who has something to say that is worth listening to can do in the accepted and familiar manner of song writing. There is nothing new or unexpected in

the way of harmony or melody in this number, and yet, so skillfully is it made, and with such good taste and judgment, that it has great charm and interest. Both singers and their listeners will like it. It was originally written for low voice, but there is a transposition for medium.

A re-issue of Purcell's "I Attempt from Love's Sickness to Fly," among the series of "Old-time Songs" published by the Ditson firm, is a new reminder that two and a quarter centuries are not sufficient to age some songs, of which this is one. In this Ditson edition the song is put out in keys for medium and low voices.

A Wild Dance If there be any violinists who are feeling "fed up" on technic, they might have their interest reawakened by a season of work with Paul Kochanski's "Dance Sauvage" (Carl Fischer). The composer has chosen an excellent name for the number. It is savage not only in mood, but in its technical demands. But it is far from being a mere technical display. The composer is too good a musician to sacrifice inspiration and real musical worth to mere display. This piece is rather a skillful blending of the two, combining to make it an outstanding addition to the violin literature.

## ARTIST RECITAL GIVEN AT CURTIS INSTITUTE

Frank Gittelton, Violinist, Presented in Fifth Event—Casals Heard in Intime List

PHILADELPHIA, Jan. 30.—The fifth of the recitals by members of the faculty of the Curtis Institute of Music was given on a recent Wednesday in the foyer of the Academy of Music. One of the best played programs of the season was given by Frank Gittelton, violinist. The big number was the Saint-Saëns Concerto No. 3, in A Minor, in which Mr. Gittelton displayed his admirable technical equipment.

At the Art Alliance recently the third of the year's "at homes," intended to introduce younger musicians of approved talent, brought forward Ethel Potts, contralto; the Rogers-Rock Trio, and Virginia Snyder, pianist, to an audience which appreciated their excellent program.

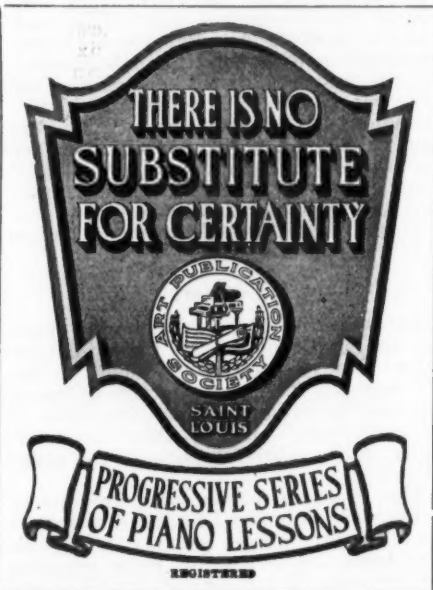
Pablo Casals was the soloist at Benno Rosenheimer's "intimate recital" for January, given recently at Wither-spoon Hall. Virtually every 'cellist of the Philadelphia Orchestra was present, as were many of the violinists. Among the other virtuosi present were Felix Salmond, Hans Kindler and William Bachaus. Mr. Casals played superbly a fine program, in such wise as to satisfy his artistic confrères and amaze the lay hearers.

A costume program of "musical pastels and musical mosaics" was the

feature of a Tuesday afternoon gathering of the Matinée Musical Club in the ballroom of the Bellevue-Stratford. The Caroline Liffelfield Ballet was assisted by various members of the Club, including Loretta Kerk, Agnes Clune Quinlan, and Kathryn O'Boyle, pianists, and Blanche Hubbard, harpist; Florence Hubbard, violinist; Effie Hubbard, 'cellist; Ella Rowley, violinist; and Ethel Porter Brooks, soprano. Features were the Gershwin "Rhapsody in Blue" and Debussy's ballet "The Minstrel."

The Tioga Choral Society gave a sterling performance of "Messiah" at Saint Paul's Church, under the direction of James B. Hartzell. Soloists were Helen Buchanan Hitner, soprano; Ruth Montague, contralto; Herman Gatter, tenor, and Weltzin Blix, bass.

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Photo by Root

Photo by Fernand de Guedre

CHICAGO, Jan. 30.—Opportunity knocked quickly at the door of Howard Preston, when, to supply a sudden need in the Chicago Opera, he learned the rôle of *Von Faunel* in "Der Rosenkavalier" in five days and sang it with such success that he was engaged as a regular member of the company. Mr. Preston later distinguished himself as the *Father* in "Hansel and Gretel," in "Louise" and other works, and is scheduled to create one of the rôles in Cadman's "The Witch of Salem," when it is mounted next season. Mr. Preston's success at the Auditorium is the extension of successes won in other opera companies. He is shown at the right in the photograph with Karleton Hackett, associate director of the American Conservatory, with whom he has studied for many years. Mr. Preston is accompanying the Chicago Opera on its tour.

### Miami Opens Series of Winter Operatic Concerts

[Continued from page 1]

on Wednesday evening, Jan. 27, by Elda Vettori, soprano, and Antonio Marquez, tenor, in the Venetian Casino at Coral Gables.

Miss Vettori has been heard in the St. Louis Open Air Grand Opera Festivals and with the Washington Opera Company. Mr. Marquez is a newcomer to America, but he is widely known in Australian operatic circles, where for two seasons he was a member of Dame Nellie Melba's opera company.

The second concert, Feb. 12, in the Casino will feature Mr. Chaliapin.

These concerts will bring forward a resident chorus, recruited by Bertha Foster, of the Miami Conservatory of the University of Miami. Others will follow.

The alliance of the University of Miami's music department and the Miami Grand Opera Company is a feature of the new operatic movement.

Guy Golterman, founder of the St. Louis Grand Opera Festival, has been brought to Coral Gables to direct the undertaking.

Working with Mr. Golterman in bringing grand opera to Miami is a committee of sponsors composed of: Former Governor and Mrs. James M. Cox, Cornelius Vanderbilt, Jr., Judge and Mrs. William E. Walsh, Mr. and Mrs. Irwin M. Cassell, Mr. and Mrs. Telfair Knight, Mr. and Mrs. Henry R. Dutton, Miss Bertha Foster, Mr. and Mrs. Frank B. Shutts, Mr. and Mrs. Morton M. Milford, Mr. and Mrs. Frank Bailey, Dr. and Mrs. William McKibben, Mr. and Mrs. Lon Worth Crow, Mr. and Mrs. F. P. Fieldes and Mr. and Mrs. Clayton Sedgwick Cooper.

### Onegin Makes Début in Portland

PORTLAND, ORE., Jan. 30.—Sigrid Onegin, contralto, made her first appearance here recently. The managers were Steers and Coman. The program included arias from "Das Rheingold" and "Lucrezia Borgia" and songs in English, Swedish, French and German. The singer's interpretations were superb achievements in dramatic power, artistic vocalization and emotional appeal. Franz Dorfmueller was the accompanist.

JOCELYN FOULKES.

### "Hiawatha's Wedding Feast" Sung

SAN ANTONIO, TEX., Jan. 30.—"Hiawatha's Wedding Feast," by Samuel Coleridge-Taylor, was heard here for the first time, Jan. 19, at Beethoven Hall, in the first of three concerts sponsored by the Mozart Choral Society. The performance was given by Lambert Murphy, tenor, and an ensemble comprising Ruth Walker Raleigh, Bell Vickery Matthews, sopranos; Sue Webb

Fulton, Josephine Jirak, altos; James Durham, Charles McGill, tenors; Chester Bree, Oscar Hedestrom, basses. Beulah Marty, violin; Elmer Gifford, 'cello; Hubert Small, flute; Harold Logan, piano. Earl Rosenberg directed the work. In a program of numbers preceding the cantata, Mr. Murphy was heard in the aria "Ouvres-vous sur mon front" from Massenet's "Grisélidis," and with Chester Bree, in the duet "Solenne in Quest'ora" from "La Forza del Destino," songs by Fourdrain and Reichardt, and a number of ballads. Bell Vickery Matthews sang the aria "Voi lo Sapete" from "Cavalleria Rusticana" and songs by Ward Stephens and Fauré. "Inflammatus" from Rossini's "Stabat Mater" was sung with Ruth Walker Raleigh as soloist. Beethoven's Sonata, Op. 12, No. 1, for violin and piano, was played by Beulah Marty and Harold Logan. GENEVIEVE M. TUCKER.

### Potsdam Chorus and Organist Applauded

POTSDAM, N. Y., Jan. 30.—The fourth recital given recently in the Normal Auditorium here enlisted Helen M. Hewitt, organist, and the Twentieth Century Club Chorus, conducted by Mrs. Donald White. Miss Hewitt played works of Bach, Boellmann and Bonnet, and a series of "Norwegian Tone Poems" by Torjussen. The chorus sang "The Chambered Nautilus" by Mrs. H. A. Beach.

### Gunster Applauded in Miami

MIAMI, FLA., Jan. 30.—Frederick Gunster, tenor, was heard here again in concert at the White Temple auditorium recently, after an absence of four years. This time Mr. Gunster was guest soloist with the Aeolian Chorus and disclosed a lyric voice of much beauty and wide range and also dramatic power.

## Notables Hear Washington "Samson"

WASHINGTON, Jan. 30.—An audience including many musical and other notables was present when Louise Homer and Paul Althouse received exceptional applause in the leading rôles of "Samson et Delilah," given on Jan. 25 at the Washington Auditorium, as the third of the season's performances by the Washington Opera Company.

In the large audience were John McCormack, Ernestine Schumann Heink, and Sidney Homer, composer and husband of Mme. Homer, as well as many government officials.

Mr. and Mrs. Edouard Albion, director and secretary of the Washington Opera Company respectively, as well as the stars of the performance, were accorded an ovation after the final curtain. Mme. Homer sang beautifully. She displayed deep fervor in dramatic moments.

Mr. Althouse scored in the rôle of *Samson*. He sang with feeling, and his voice has never sounded better.

Fred Patton, baritone, in the rôle of the *High Priest*, was effective. Charles Trowbridge Tittmann, bass, of Washington, pleased his many friends, in the dual rôle of *Abimelech*, and the *Old Hebrew*. Albert Almoncy and Henry Allen, in the rôles of the first and second *Philistines*, did very good work. Elizabeth Gardiner and Paul Tcherni-

koff, as dancers, and the ballet had ample opportunity to show what fine work they can do.

The chorus, a very large one, sang unusually well. The orchestra, under the able direction of Jacques Samassoud, played the score with appreciation of its color.

The progress made in the finesse of the performances of this company; the professional manner of the large chorus, and the marked ability of the orchestra were most satisfying.

The remaining operas to be given this season are: "Lohengrin" and "Don Carlos," with Feodor Chaliapin.

DOROTHY DE MUTH WATSON.

### New Color Organ Impresses in Wilmington Demonstration

[Continued from page 1]

the exhibition was preëminently successful.

The organ has three parts, console, auditorium lights, and lamp heads. Of the three, the console is most important, the entire control being centered there. It consists of twenty-two color keys or switches, operated by hand, and three rheostats, the first of which is operated by hand, the latter two by pedal and hand. The tests were made in conjunction with a piano recital given by Mrs. Greenwalt. For the recital Mrs. Greenwalt arranged an exceedingly attractive program. The light effect was worked by her and admirably played by Charles H. Mason. The effects desired were indicated by marking the composition in colored pencil with the color wished at that moment and by the employment of standard musical signs could be readily understood.

The program opened with Beethoven's "Moonlight" Sonata, and the glimmer of the moon was spread on the screen. Then followed four Preludes of Chopin, two numbers by Debussy "Et la lune descend sur le temple que fut" and "Minstrels." On the repetition of them the effect was further enhanced by the delightful and effective interpretive dancing of Mrs. William F. Meeker.

## RIDER-KELSEY

SOPRANO

Critics Unanimous in Their Praise of Her New York Recital

NEW YORK EVENING SUN, Dec. 8, 1925.

"Her return was attended by felicitous success. "The event was a rare one, as it called for scarcely other than comments of praise. "Her voice has taken on a warmer color, which served to enhance her admirable use of the organ. "The recital would have served as an excellent vocal lesson for those students and 'arrived' singers who wished to follow a public demonstration of fine voice placement and beautiful style. "Her work was smooth and well balanced and her exquisite delivery furnished pure artistic delight."

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Photo by Strauss Peyton

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## Boston Activities

Jan. 30.

Nine glee clubs will compete in the Intercollegiate Glee Club Contest in Jordan Hall, Saturday evening, Feb. 13. The contest is under the auspices of the New England College Glee Club Contest Association, which is affiliated with the Intercollegiate Musical Council. Nine New England Colleges will be represented. Glee clubs from Boston College, Boston University, Bowdoin, Middlebury, Massachusetts Institute of Technology, Brown, Clark, Wesleyan and Holy Cross are entered. Each Glee Club will sing two songs of its own selection, and all will sing the prize song of the contest, "The Lamp of the West," by Horatio Parker.

Through the generosity of a friend, Phillips Andover Academy, Andover, Mass., will have a \$50,000 organ in the new George Washington Hall, where it can be used for concerts and other musical entertainments. Other anonymous gifts have recently been made. One of \$10,000 is to be known as the James C. Sawyer Fund, the income to be expended for a single musical entertainment each year in George Washington Hall. The concert on this foundation will not be given until 1926-27, when the auditorium is completed.

Harriot Eudora Barrows, teacher of singing with studios in this city and in Providence, awaited the first Flonzaley concert in Jordan Hall on Jan. 21 before taking her mid-season vacation. Miss Barrows is registered at the Marlborough-Blenheim, Atlantic City. Among her pupils, Alice Armstrong Kimball, soprano soloist at Harvard Church, Brookline, Mass., has sung with the Wakefield Chorus in Gaul's "Joan of Arc," and with the University Glee Club, Providence, R. I., in "The Golden Legend." She has also fulfilled club engagements in Newton, Malden, Melrose and in this city. Marguerite Watson Shafte, soprano, sang in "Messiah" with the Civic Chorus and in this oratorio with St. Paul's Choral Society, Pawtucket, R. I. Miss Shafte will give her annual recital in Providence in February. Marion Herrick, contralto of the Parish Church, Brookline, sang in "Messiah" and in Mendelssohn's "Hymn of Praise" with the Beneficent Congregational Choral Society, Providence. Joan Parsons, soprano, has been successful as a radio singer. Dorothy Stevens, soprano, has resigned from the Unitarian Church Choir in East Boston, to accept the position of soloist with the Central Congregational Church in Providence. Claudia Rhea Fournier, contralto, will appear in recital at Providence in March.

Naomi Hewitt, cellist, was acclaimed as soloist with John Herman Loud, organist, in a musicale at the Boston City Club, Jan. 24. She will give a recital at the Copley-Plaza, April 11. Miss Hewitt has appeared as 'cello soloist in New York, Chicago, Des Moines and Providence. Already an accomplished player, she plans a series of finishing lessons with Felix Salmond in New York.

Joseph Lautner, tenor, pupil of Arthur Wilson, will give a recital at the Harvard Club on Feb. 14. By a special arrangement, ladies will be admitted to this concert.

Evelyn Duncanson, Canadian soprano, studying with Theodore Schroeder, won favor recently as soloist before the Canadian Club of this city. Another pupil of the Schroeder studio who is fulfilling engagements with success is Etta Bradley, soprano, who recently appeared in Attleboro, Lowell, Brockton and Win-

chester, Mass., and Skowhegan, Me. Frances Waterman-Stockwell, soprano, of New Haven, Conn., also a Schroeder pupil, was recently acclaimed at a recital before the West End Club, New Haven. Her singing was a feature of the musical program of the Jordan Marsh jubilee celebration.

Wendell H. Luce managed the Catholic Woman's Club concert in the Hotel Biltmore, Providence, R. I., on Jan. 20, when the following artists appeared: Grace Leslie, contralto, and Ary Dulfer, violinist. Frank Ramseyer was the accompanist.

Susan Williams, pianist, was the contributing artist at the Impromptu Club concert on Jan. 13, and at a private musical at the home of Mrs. Robert Douglass Farrington, Newton, Mass., Jan. 17.

Members of the literary and library extension department of the Professional Women's Club, of which Grace W. Gulesian is chairman, and Dr. Barbara Ring, vice-chairman, held a meeting on Jan. 26 at the home of Mrs. V. C. Brune Wetmore, Jamaica Plain. Mrs. Alvan T. Fuller, Mrs. William H. Brennan and Mrs. Serge Koussevitzky were guests of honor. Mrs. Frank E. Towne was in charge of a program which included the reading of modern poems by Edith M. Smaill of the Wellesley College faculty, and violin solos by Allan Farnham, accompanied by Richard Nalaby.

Ossip Gabrilowitsch will give a piano recital in Symphony Hall on Feb. 16. This will be his only appearance here this season. At Mr. Gabrilowitsch's request, all seats will be at popular prices.

### Harling Pays Visit to Boston

BOSTON, Jan. 30.—W. Franke Harling, composer, whose opera, "A Light from St. Agnes," was presented recently by the Chicago Civic Opera, arrived here today for a visit with his family. He was accompanied by his wife, Lugarda Harling, soprano. They came from Greenwich, Conn., where on Monday evening, Mme. Harling gave a concert. Her program included the "Persian Cycle" of songs by her husband. In regard to "A Light from St. Agnes," Mr. Harling said that in reality it was not jazz opera. "Such a thing would be impossible," he added. "Jazz rhythms occur and in some portions of it saxophones and humming are employed to reproduce the banjo and Negro music. My new opera, 'Deep River,' will also use Negro spirituals."

### Donald Francis Tovey Weds

The marriage at Suffolk, England, is announced of Donald Francis Tovey, pianist and Reid Professor of Music at Edinburgh University, and Clara Georgina Wallace, youngest daughter of the late Richard Wallace, East India Merchant, of London. Prof. Tovey made a tour of the United States last autumn in lectures and recitals.

## Chicago Opera in Boston

### Series Wins Much Acclaim

[Continued from page 1]

"Die Walküre" on Tuesday evening. The most popular segment of the "Ring," recently revived by the Chicagoans, had sweep and grandeur. This was largely owing to the fine work of the orchestra under Mr. Polacco, and the inspiring singing of Cyrena Van Gordon as Brunnhilde and Alexander Kipnis as Wotan, both signally impressive. Others in the cast were Olga Forrai as Sieglinde, who performed her part in a rapt, dream-like style, and Forrest Lamont, a Siegmund of colorful song. Augusta Lenska was the Fricka, Edouard Cotreuil the Hunding, and the choir of Valkyries was capable.

Mary Garden made her first appearance in the series on Wednesday's matinee performance of "Carmen." Her portrayal of the title rôle was, as ever, a vivid one, and in song intensely expressive. The popular opera drew a large audience, the work of Fernand Anseau as Don José and Georges Baklanoff as Escamillo being especially admired. Clara Shear, a Boston girl, made her first appearance as a member of this company in this city in the part of Micaela, to which she brought a fresh voice and girlish charm. Gabriel Grovlez conducted the score with much appeal.

"La Traviata" flaunted its gently pathetic story and coloratura airs on Wednesday evening. Tito Schipa made his first appearance of the series as Alfredo—a rôle to which he brings much sheer beauty of song and sympathetic enactment. Miss Muzio was the Violetta, the sparkling richness of her voice winning all hearers. Richard Bonelli, the young American recruit to the company, made a splendid impression by his suave and polished singing as the elder Germont. Roberto Moranzoni conducted.

### "Rosenkavalier" Hailed

The second high point of the week was undoubtedly scored on Thursday night by the new production of "Der Rosenkavalier," a work which had not been heard in this city for a number of years. The novelty drew a capacity house, with salvos of enthusiastic applause. The finest portrait in this work was probably the Baron Ochs of Mr. Kipnis, a masterpiece of rakish buffoonery which was in sharp contrast with his dignified Wotan. Rosa Raisa made her first appearance in the series as an imposing Marschallin, regal of voice. Edith Mason made her bow this year as a sweet-voiced and winning Sophie. Miss Forrai was a droll Oktavian, and Howard Preston as Faninal was excellent. The charm of Strauss' waltz-laden score was brought out magnificently by Mr. Polacco. The stage management was very well handled.

The sugared sentimentalities of "Thaïs" were given a certain highly colored appeal by the sensational enactment of the title rôle by Miss Garden on Friday evening. She has made this part peculiarly her own, despite the fact that the music is not ideal for her

voice. Edouard Cotreuil as Athanael was a fine foil to the soprano's characterization. José Mojica was an elegant and youthful Nicias, and the other minor rôles were in effective hands. Mr. Moranzoni made much of the score.

The two performances on Saturday were notable for the appearance of Charles Hackett in the title rôle of "Faust" at the matinee, and the guest appearance of Titta Ruffo in "Masked Ball" in the evening. In Gounod's opera Mme. Mason was an appealing Marguerite, Virgilio Lazzari a polished and sufficiently sinister Mephistopheles, and Mr. Bonelli a soldierly Valentin.

Mr. Ruffo's stentorian singing as René, was the feature of the Verdi opera. He had an artistic collaborator in Mr. Marshall as Richard. Mme. Raisa was a vocally outstanding Amelia, and Miss Van Gordon a deep-voiced and dramatic Ulrica. Miss Shear in the coloratura part of Oscar was delightful, and Virgilio Lazzari contributed his excellent talents to the cast. Mr. Polacco galvanized the outmoded score. The audience was tireless in its applause.

The works scheduled for the second week were: Monday, "Falstaff"; Tuesday, "Pelléas"; Wednesday matinee, "Lohengrin," evening, "Hérodiade"; Thursday, "Manon Lescaut"; Friday, "Resurrection," in its Boston première; Saturday matinee, "Samson et Dalila," evening, "Trova-tore."

"Walküre" and "Masked Ball" were broadcast through WNAC, and "Trova-tore" will also be heard by radio, through the action of a committee of New England music-lovers, who guaranteed the costs of this procedure.

### Marietta Applauds Dux in Recital

MARIETTA, OHIO, Jan. 30.—Claire Dux, soprano, gave her first Marietta recital at the City Auditorium, the second of the current Community Club series. A large audience greeted her with enthusiastic applause. She sang an air from Bizet's "Pêcheurs de Perles," songs by Gordigiani, Mozart, Leoncavallo, an old French song arranged by Deems Taylor, a Schubert group and a final list of songs in English, in which the American composer was well represented. Her vocal technic included excellent diction and a fine tonal quality. Her higher tones were marvellously beautiful. Mme. Dux was at her best in the Schubert group, singing the Ave Maria with exquisite tenderness and real feeling. Leoncavallo's "Serenade Française" was given with true dramatic effectiveness. Frederick Shauerwecker accompanied ably.

J. W. BIXLER, JR.

### Mrs. Dodge-Derby to Sing in Boston

BOSTON, Jan. 30.—Elizabeth Dodge-Derby, lyric soprano of New York, will be heard in recital at Steinert Hall on Feb. 16 for the first time in several years. George Brown, 'cellist, and Howard A. Slayman, pianist, will assist. The program will include numbers by Handel, Mozart, Gounod, Brahms and Strauss. Mrs. Derby will also sing in her native city, Newburyport, Mass., in a community service on Feb. 14, with a chorus of fifty.

W. J. PARKER.

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# PHILADELPHIA HEARS "STEPPE" TONE POEM

## Rodzinski Leads Orchestra as Guest in Colorful Programs

By H. T. Craven

PHILADELPHIA, Jan. 31.—The Philadelphia Orchestra, Arthur Rodzinski, guest conductor, gave concerts in the Academy of Music on the afternoon of Jan. 29 and the evening of Jan. 30. The program was as follows:

Symphonic Poem, "The Steppe." Noskowski  
Symphony No. 1 in G minor. Kalinnikoff  
Introduction and "Cortège de Noce" from "Le Coq d'Or." Rimsky-Korsakoff  
"Ma Mère l'Oye." Ravel  
"Capriccio Espagnol." Rimsky-Korsakoff

In a program abounding in interest and charm, Dr. Rodzinski disclosed salient attributes of distinction as an orchestral executive. His sense of romantic values and feeling for musical color had had previous exhibition here, earlier in the season, at a concert by the Philharmonic Society of Philadelphia. But these commanding gifts were rather more effectively asserted in the decidedly unhackneyed musical bill of the current week.

Dr. Rodzinski, racially a Pole, though of Dalmatian birth, paid tribute to his ethnic kinsmen by presenting Zygmunt Noskowski's symphonic poem "The Steppe." This is a deliberately pictorial work, skillfully orchestrated, melodically fluent and without special profundity. In character it would seem to belong as much to the graphic overture category as to that of the symphonic poem. Dr. Rodzinski interpreted it with obviously sympathetic appreciation.

The extremely tuneful and inspiring Kalinnikoff symphony, which Walter Damrosch offered here a few months ago, received a duly authoritative and at times, a dashing reading.

The welcome excerpts from the "Coq d'Or" and the enchanting "Mother Goose" pictures by Ravel, demonstrated Dr. Rodzinski's capacity in the delicate realm of musical fantasy. The five movements of the Ravel number, some of which were run together in the performance, included the "Pavane of the Sleeping Beauty," "Hop-o'-My-Thumb," "Laideronette, Empress of the Pagodes," "Conversations of Beauty and the Beast" and "The Fairy Garden," and emphasized the marked distinction that is drawn between the Gallic and the "Nordic" "Mother Goose." The French composer has found his inspiration in the delightful fairy tales of Charles Perrault and not the artless rhymes of Mrs. Elizabeth Goose of Boston.

The "Spanish Caprice" of Rimsky-Korsakoff had all the requisite coruscating qualities of a genre show piece, Dr. Rodzinski accentuating its pigmentation with fiery intensity. Leopold Stokowski will return from his vacation and honeymoon within a few days to take up his bâton at the ensuing pair of subscription concerts.

"Rose Maiden" Sung by St. Paul Chorus

ST. PAUL, MINN., Jan. 30.—The St. Paul Municipal Chorus, Leopold G. Bruenner, conductor, and Hugo Good-

win, municipal organist, joined forces on Jan. 17 in an afternoon concert at the Municipal Auditorium. The audience was large and thoroughly pleased with the performance of Cowen's "The Rose Maiden," in which solo parts were taken by Mrs. Frank McCusick, soprano; Agnes Kueppers, contralto; Joseph Panushka, tenor, and Earl Vogt, baritone. Fred Albrecht conducted the orchestra. Mr. Goodwin at the organ, played as a preface to the cantata, Bonnet's "Pièce Herôïque" and Gluck's Gavotte from "Iphigénie."

FLORENCE L. C. BRIGGS.

## Yolando Mërö to Tour Under Charlton Ægis in Season of 1926-27



Yolando Mërö, Pianist

Yoland Mërö, pianist, will be under the management of Loudon Charlton for the season of 1926-27, and will again be heard in a transcontinental tour of the United States.

Mme. Mërö has in the past appeared with numerous leading orchestras in Europe. Of Magyar ancestry, she made her début with the Dresden Philharmonic and has toured Great Britain, France, Germany, Austria, Hungary, Holland, Scandinavia and South America.

Mme. Mërö appeared with many orchestras of importance in the United States many times, and her recital appearances cover every State in the Union.

## Noted Opera Folk to Judge Baltimore Contest

BALTIMORE, Jan. 30.—Frederick R. Huber, municipal director of music, who is conducting the contest in voice for young Baltimore artists, under the auspices of the city, announces that Rosa Raisa, soprano; Charles Hackett, tenor, and Giorgio Polacco, conductor of the Chicago Opera, will judge the contest on the morning of Feb. 12. The winner will be awarded an appearance as soloist with the Baltimore Symphony at its concert on Sunday evening, April 18. Last year the city held a contest for young local pianists.

# GANZ' FORCES ATTRACT 4000 CHILDREN

ST LOUIS, Jan. 30.—The St. Louis Symphony, Rudolph Ganz conducting, and with Michael Gusikoff, violinist, as soloist, appeared in the Odeon on Jan. 29 and 30. The program:

Overture, "The Marriage of Figaro." Mozart  
Concerto for Violin. Beethoven  
"A Victory Ball." Schelling  
"Good Friday Spell" from "Parsifal." Wagner  
Overture, "Tannhäuser." Wagner

Mr. Gusikoff's playing showed a background of exhaustive study, out of which appeared a reading as satisfying, technically and tonally, as he has ever given us. His encore, a Brahms waltz, was executed with fine bowing and a delightful delicacy. Mrs. David Krieghaber was at the piano for the Brahms number.

The orchestra has shown steady and consistent growth under Mr. Ganz's leadership, and is now at a place where its playing has a basic foundation of ensemble work that makes for finer production in everything. The Mozart num-

ber was blithely played. The Schelling composition, given here for the first time, is a tone painting of huge dimensions in orchestration as well as in imagination. The orchestra did it admirably, giving a splendid interpretation of the turmoil and conflict of war. The "Good Friday Spell," coming immediately afterward, served to soothe wrought up feelings.

Four thousand public school children of the seventh and eighth grades heard the St. Louis Symphony under Rudolph Ganz, in the Scottish Rite Cathedral. Mr. Ganz explained the respective importance of rhythm, melody and harmony to the students, placing rhythm first. As illustration, he used the March from "Aida," Beethoven's Minuet, the Gavotte from "Mignon," Chopin's Polonaise in A Major. "The Skater's" Waltz, the "Merrymakers' Dance" from "Nell Gwynn" and the Habanera from "Carmen." An "Indian" Dance and "Turkey in the Straw" were used as examples of new world rhythm. The children sang "America, the Beautiful" vigorously, with orchestral accompaniment.

HERBERT W. COST.

## CHICAGO PRIZE AWARDED

Jane Anderson to be Heard as Soloist in Symphony Series

CHICAGO, Jan. 30.—Jane Anderson won the recent contest for young artists annually held by the American Society of Musicians, in which she competed with twenty-five other musicians. She is a pupil of Alexander Raab, a leading member of the piano faculty of the Chicago Musical College. Miss Anderson is well known locally and of distinguished attainments.

The judges in the piano section of the contest were Gabriel Grovlez, conductor of the Chicago Civic Opera; Felix Boroski, and Arthur Shattuck. Miss Anderson will be heard as soloist in the Chicago Symphony's Thursday evening series.

Among other pupils of Mr. Raab who have won recognition here are Ernest Bacon, now a member of the Eastman

School of Music; Carolyn Schuyler and Lillian Rogers, both of whom have made successful recital appearances in Chicago and elsewhere.

## Pupils of Henry Doughty Tovey Heard

FAYETTEVILLE, ARK., Jan. 30.—The University School of Music presented an interesting recital by pupils of Henry Doughty Tovey and the Blackfriars Dramatic Club, recently. Among the young musicians appearing were Rachel Bacus, Margaret Keller, Natalie Woods, Sylvia Carmichael, Elizabeth Burrell, Helen Lewis, Glen Metcalf and Glen Sherman. The Blackfriars presented a one-act play. The same groups were heard in another afternoon musicale, with the addition of Ruby McMath Hickman, who played Zeckwer's "In a Boat." Orpha Kendall Holzman sang in a recent musicale an aria from "Aida" and other works, with Mr. Tovey as an artistic collaborator at the piano.



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# Musical America's Open Forum

MUSICAL AMERICA is not responsible for the opinions or statements of Open Forum writers. Please make your letter brief, and sign your full name and address. Names will be withheld if requested.—EDITOR.

## The Negroes' Song Ideals

To the Editor of MUSICAL AMERICA:

Please allow me space to call attention to a tendency to commercialize and cheapen Negro spirituals. The spirituals are now being sung by many singers who have no conception of their religious background, or of the ideals for which they stand. The promiscuous singing of these songs causes a wrong impression to be gained relative to this music. Some managers book singers to sing these spirituals with no other view than to entertain and amuse.

This method of presenting Negro spirituals takes them out of their setting; and, as a result, the message these songs purport to give is lost. It is interesting to note the place that Negro spirituals are taking in the music of the world, and I hope these songs will ever be appreciated and revered; but there is a danger of these songs being desecrated if some restriction is not demanded in their presentation. The proper settings for them are in churches, schools and concert halls. Recently a program of Negro spirituals was given in a theater, along with jazz numbers. To my mind, this was irreverent. Any one who knows the history of these songs, and the tragic conditions in which they were born, will agree with me when I say that these songs were the very outpouring of the Negro's soul and expressed his faith, hope, sorrow, optimism, and joy. These spirituals which constitute the largest number of songs in our folk-song collection, were used only at religious services, during the slave period of the Negro. One can see, how sacred these songs were to the Negro.

Announcement has just been made that "Deep River," one of the most sacred Negro spirituals, will be the name of a jazz opera to be produced next season. How any one can associate "Deep River" with a jazz theme is more than I can understand. It seems to me there are enough themes upon which to base a jazz opera, without taking a sacred Negro spiritual and thus cheapening it.

It will be a sad day if these songs lose their sacred value. Fisk University at Nashville, Tenn., makes the collection and preservation of these songs a part of its work. At Fisk the historical and religious values of these songs are taught.

The late John W. Work, for many years a teacher at Fisk, gave most of his life to the preservation of such songs. In his book "Folk-Songs of the Afro-American" he tells how this music is collected, brought back to Fisk and saved. Harry Burleigh, Roland Hayes, Minnie Brown, Carl Dittus and Clarence Camero White, Negro musicians, have been foremost in the preservation of the spirituals. CLEVELAND G. ALLEN.

New York, Jan. 29, 1926.

## Wanted: Music in the Home

To the Editor of MUSICAL AMERICA:

A head-line in your issue of Jan. 23 and the reading matter under it have interested me greatly.

"Programs Given in Hospitable Homes" you announce in reporting news from St. Paul, Minn. Then your correspondent goes on to speak of programs given by Serge Prokofieff and Lina

Llubera and by the Verbrugghen String Quartet in private houses.

This impresses me because we seldom hear of the same thing being done in New York.

As a child in England I heard some of the best musicians of the day at informal concerts in private houses.

The musicians who appeared under these circumstances did not do so for nothing, however. They were paid.

In going through a magnificent New York house the other day I was struck by the fact that there was no music room. The house was supposedly representative of the best this city can produce, and was kindly thrown open by its owner for charitable purposes. The ballroom was brilliant and the salons were correct. But where, I asked myself, did the householders hear or make music?

Perhaps I'm old-fashioned. I realize that often we can't have music in the home as we used to because there are so few homes left to have music in. I suppose it is logical that, when we go to cafés for meals, we should be obliged to go to concert halls for music.

JANE MELVILLE-BRACE.

New York, Jan. 30, 1926.

## "Why a Jazz Opera?"

To the Editor of MUSICAL AMERICA:

When the trashy "coon" song was introduced there was no demand or suggestion for a "coon" song concerto.

When the unclassical, though sometimes pretty, ragtime became popular, there was no demand for a ragtime symphony.

When cake-walks were the rage, there was no demand for a cake-walk opera. Therefore, why any attention by lovers of real music to the trashy jazz, or demands for jazz concertos, symphonies or operas?

How many minutes would be required for an audience to become tired, bored and disgusted with an "opera" of jazz tunes? Not many, I believe.

Why not leave jazz alone, to pass out of popularity and style as have its predecessors in trash?

A. S. McCORMICK.

Akron, Ohio, Jan. 27, 1926.

## Cinema Guest Leaders

To the Editor of MUSICAL AMERICA:

A news item from Chicago, which I happened to come upon recently, says that owners of motion picture houses are in favor of rotating the conductors in their theaters, so as to gain variety.

This is a matter that has often caused me to wonder. Why don't the managements make it a policy to exchange their leaders, not only in the same city, but in different ones? They very obviously seek novelty in the matter of soloists and programs, but in the matter of conducting there is very little change. Guest engagements of a week at a time would be beneficial for all concerned.

There is also a tendency to lower the standards of music, noticeable at times in New York. The jazz band and the revue borrowed from the musical comedy stage seem to be gaining ground, and the symphonic music to be somewhat shoved to one side. The newest note is elaborate investiture of prologs and the inclusion of a short revue. With all due respect to the noted stage artists who are engaged to design these, I feel that the pictorial side is highly developed now on our stages, whereas the musical, except in grand opera, is sadly neglected. JAMES T. HERBERT.

New York, Feb. 1, 1926.

## Joys in a Glee Club

To the Editor of MUSICAL AMERICA:

Permit me to register, even at this late date, my appreciation of the splendid article you ran in the issue of Dec. 12 on glee clubs.

I was delighted to see you take the

point of view that male choruses made up of laymen have a distinct place in the musical life of our great country. I have belonged to such a chorus for twenty-seven years and I wager to say that I have got as much genuine pleasure from it as the sporting fellow gets from his race horses.

I have not been able to afford to go to many concerts, or hear as often as I should have liked the great singers and violinists. And yet I love music. I cannot attempt to tell you what my glee club has meant to me. I have had the fun of singing with other men and I have learned a lot of music. One of the most thrilling experiences of my life was when I took part last year in the Associated Glee Club concert at the Metropolitan Opera House.

I have grown sick and tired, let me tell you, of the attitude some people take that most glee clubs exist just for the purpose of the social gathering, and that they are not the least bit concerned with anything that verges on serious musical endeavor. Thank you, MUSICAL AMERICA, for your sane sizing up of the situation. SIMON WILLIS.

Orange, N. J., Jan. 28, 1926.

## Let America Sing!

To the Editor of MUSICAL AMERICA:

Some time ago an article appearing in MUSICAL AMERICA, asking why America does not sing, came to my attention. Since my return from Europe (where they do sing), I have had certain definite ideas concerning this question; and having investigated the matter, I am prepared both to state some of the reasons why America does not sing and to propose a remedy.

One of the principal reasons is the lack of organized professional choral instruction in the public schools. From my school days to the present time, much class and combined choral singing has been in the hands of dilettanti who have lacked adequate knowledge of song or choral work and who have retarded rather than aided the love of singing. The fault, however, lies not with the instructors, who are quite capable of teaching regular school subjects, but with the Board of Education, which, for economic purposes, or through misunderstanding of the subject's importance, has failed to make proper provision for this highly significant phase of the child's education.

Another fault, of no less concern, is the scarcity of competent choral conductors. Many choral conductors have but a deficient understanding of the human voice, the most difficult of instruments. They are often either or-

ganists or pianists, who believe that choral singing is merely a matter of teaching the individual parts of the chorus, and interpret in accordance with their pianistic ideas. Thus, the members, not knowing where the fault lies, lose interest and ambition, which inevitably results in the disbanding of the organization.

The remedies naturally suggest themselves. The first step would be to secure the services of a competent and qualified conductor to supervise the ensemble singing of an entire school district. He could then select the best voices from the various schools and combine them. The music teachers of the individual schools, under the direction of the supervisor, could assist in teaching the separate parts. This would also provide opportunity in routine work for ambitious students of composition and conducting, who would gladly aid in this endeavor for a nominal compensation. I should venture to predict that the number of good voices discovered would be astounding, and that the foundation would soon be established by young America singing.

The other situation is somewhat more difficult to contend with, primarily because conductors do not manifest sufficient interest in this kind of work. It seems characteristic of this utilitarian era that some noted conductors only participate in projects which reflect upon their personal distinction, or which add to their material advantage.

However, I am completely convinced that an elaborate method of organized school ensemble singing would soon pave the way toward the love of song in America—a love which would only be strengthened with musical maturity and which would demand something more substantial than that upon which the present jazz-stuffed ear of America thrives. TIBOR SERLY.

New York, Jan. 30, 1926.

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## STOCK LEADS FITELBERG NOVELTY IN MILWAUKEE

Chicago Symphony Heads Roster of  
Week's Musical Programs—  
Local Artists Heard

MILWAUKEE, Jan. 30.—The Pabst Theater was again filled to the doors when the Chicago Symphony came back after the holidays to resume the ten concert series. The symphony was perhaps Milwaukee's greatest favorite among those offered by Frederick Stock—the Tchaikovsky Fifth.

As interpreted by Mr. Stock, the sweeping melodies of Tchaikovsky take on entrancing beauty, while the march of ideas through the work range from the heavy note of tragedy to pathos and doubt.

The novelty of the program was the Fitelberg Rhapsody, which has a genuine Slavic atmosphere, created with interesting folk-songs and the buoyant strains of a Polish festival.

For the rest of the program Mr. Stock had chosen the Overture to "Der Freischütz" and the Prelude and "Love-Death" from "Tristan and Isolde."

A group of nearly 100 Milwaukee teachers who constitute the membership of the newly organized Teachers' Chorus is now being directed by Herman Smith, supervisor of music in the public schools, in the absence of Alfred Hiles Bergen, who has been ill for some weeks.

June Coddington gave an attractive program of songs at a luncheon in the College Women's Club by the Delta Delta sorority.

The Badger Sunshine Club for the Blind gave a musicale at the Westminster Presbyterian Church for the benefit of the Badger Institute for the Blind. Those who appeared were Irene Groth, Stanley Wauzon, violinists, Edna Schmidt, pianist, and Joseph Branding. C. O. SKINROOD.

### Women's Glee Club to Tour Minnesota

ST. PAUL, Jan. 30.—Fifteen women students comprising the Woman's Glee Club of Hamline University will visit nine northern Minnesota towns on a tour which will begin March 2. This announcement is made by John A. Jaeger, leader of the club. The first concert will be given at Stillwater, and the last at Chisholm on March 11.

G. SMEDAL.

### Allied Arts Club Presents Programs

BIRMINGHAM, ALA., Jan. 30.—The first of a series of organ recitals under the auspices of the Allied Arts Club

was given recently in the Sixth Avenue Presbyterian Church by Ferdinand Dunkley. Assisting artists were Edna May Strickland, soprano; J. Phil McGuire and Owen Gillespy, tenors, and Mrs. Walter Goings, contralto. A chorus of Club members also took part in the program, singing Mr. Dunkley's "Praise the Lord." Mrs. Ray S. South was heard in violin numbers at the Allied Arts Club, on Jan. 11. Talks on community music were given by Francis Wheeler, musical advisor to the Park and Recreation Association of America, and

William Norton, music organizer of Flint, Mich. "Birmingham," a poem by John Beecher, son of Mrs. Leonard Beecher, was read by Mrs. Beecher. At a December meeting, the Allied Arts Club presented a program by non-resident members. Musical numbers included piano solos by Guy C. Allen of Greenwood, S. C., and songs by Mildred White Wallace of Columbiana, Ala. The Allen pieces were played by Daisy Gillis, and Mrs. Wallace's songs were sung by Owen Gillespy, tenor.

FERDINAND DUNKLEY.

## How Meta Schumann, Singer, Pianist, Came to Turn Her Hand to Teaching

TEN years ago there arrived in New York a pretty dark-eyed, dark-haired lady, with a round, three-year-old son. She was Meta Schumann, come to seek her fortune. Five hundred dollars was the extent of her capital—five hundred dollars and a voice.

She had a very thorough musical education as a girl in Minneapolis. She started playing the piano by ear long before her legs were long enough to reach the pedals. Her father, an able amateur, heard her once picking out a tune, was interested, taught her what he knew. Then she studied with Gustavus Johnson for six years. At the age of sixteen she started to study singing, became the pupil of Mme. Mastinelli, herself a pupil of Lamperti, whose pupil she remained for seven years. In 1909 she went to London, studied there with John Acton, also a Lamberti pupil, supported herself there by accompanying in the studio of Olga Löwenthal.

Her voice attracted attention. She was given concert engagements in and around London, won a considerable reputation for herself and then came back to America. It was in 1913. She settled in Minneapolis again, sang with the Minneapolis Symphony, with the St. Paul Symphony, toured with the Philharmonic Orchestra of the University of Minnesota.

"All that was in the West," said Mme. Schumann recently, "but in New York I knew no one, had no idea which way to turn first. It would not have been so difficult if I had had only myself to consider—but there was the boy and I knew my first duty was to him."

"The second Sunday I was in town, I sang for a group of organists, as a result of which I got positions substituting at the St. Nicholas Collegiate Church and the Fifth Avenue Presby-



Meta Schumann

terian. The next year I was chosen out of seventy-five applicants as soloist at the First Dutch Reformed Church in Brooklyn. I gave several concerts around New York, and in July 1917, appeared in Chautauqua with Arthur Hallam and the Russian Symphony Orchestra."

### Begins as Accompanist

"It was during the War and the very lean years for singers. The field was overcrowded and engagements were scarce. It was at a big benefit and I accompanied Cornelius Van Vliet, for with all my singing I had always kept up my piano. Among those to hear me was Coenraad V. Bos. He knew me as a singer, knew also that I had a boy to care for, that it was hard to make both ends meet. It was he who suggested that I play for a few years to earn enough to tide me over. He got me my first position as accompanist, with Birgit Engell. Others followed—Elena Gerhardt, George Meader, Felix Salmon, Dusolina Giannini, Cornelius Van Vliet, Pavel Ludikar, many others..."

So it came about through a process of transition, Meta Schumann, soprano, pianist, composer, made her bow as a teacher. Because she has been through the singers' mill, she has found herself well equipped to give others their start along the same road. Her own concert career was one of excellent promise, a career to which she would have held fast had it not been for the small son who needed wherewithal to live and to learn.

"It has been well worth it. I am thankful that I could play well enough to accompany. Of course, I was terribly

## AIRPLANE MUSIC FEATURE OF CONCERT IN CAPITAL

Shure Works Given in Aid of Friend-  
Ship House by Marine Band,  
Chorus and Soloists

WASHINGTON, Jan. 30.—The whirl of an airplane was translated into music in a program including works of R. Dean Shure, given at the Washington Auditorium on Jan. 22 for the benefit of "Friendship House." Mr. Shure is a Washington composer, dean of the department of music at the American University and director of music in the Mount Vernon Methodist Episcopal Church South. Many local organizations assisted Mr. Shure in presenting this program, among them the United States Marine Band, under Capt. W. F. Santlemann.

Perhaps the most interesting of all the presentations was that of a new Suite "The World Flyers," written for and dedicated to the Marine Band. The movement, entitled "The Propellers," is a tone picture of the "whirl of propellers as the planes dash through the air." The movement "Through the Storm Clouds," depicts the wings of the planes winning a battle against the elements. This Suite shows a vivid imagination. As played by the Marine Band with Capt. Santlemann conducting, all its realism was apparent.

Dr. Edwin N. C. Barnes, director of music in the district public schools, conducted a chorus of 500 in the cantata for mixed voices, entitled "Lincoln," for which he wrote the libretto, and Mr. Shure composed the music.

Dr. William C. Carl played the new "Through Palestine" Suite, in four movements, on the organ. These compositions of Mr. Shure, dedicated to Dr. Carl, were played brilliantly by this organist, who had to respond with several encores.

Estelle Wentworth, soprano, and Herman Fakler, baritone, were the vocal soloists. Mr. Shure played piano solos from his "Lyric Washington."

Among the organizations participating were the American University Chorus, the Mount Vernon Chorus, the Vermont Avenue Christian Church Chorus, Immanuel National Baptist Church Choir, George Washington University Group, Fifteenth Street Christian Church Choir, Fifth Street Baptist Church Choir and the Mount Vernon Male Quartet.

DOROTHY DE MUTH WATSON.

disappointed to give up my own concert career, but it is the disappointments of life, I think, that develop, stimulate our creative instincts. And I love to teach!

"I am very proud of my son. He will be fourteen in June and he has quite the artistic temperament. He shows a very decided talent for drawing and he writes poetry. He goes to a military school, and this year he is at St. Thomas' Choir School. He has a very nice little voice. Perhaps he will be a great singer. Who knows?" L. N.

Leviticus Lyons, a young Negro tenor, who is studying on a Juilliard Foundation Fellowship, sang at a meeting of the Intercollegiate Association. He offered an interesting program, which he closed with a group of spirituals. Mr. Lyons displays fine musicianship. He has a voice of beautiful quality.

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## Tapestry-Maker's Art Has Potent Charm for Frieda Hempel, Singer

Among the many pastimes of Frieda Hempel is that of weaving tapestry, and "the needle's eye it doth supply" occupation and diversion for many moments.

Chances are that wherever Miss Hempel is, there is a bit of tapestry in the making close at hand. Ever since her student days, Miss Hempel has spent her summers in Switzerland, at Sils Maria and St. Moritz. There she is welcome at all the little homes up in the mountains. One day several years ago she found a maker of tapestry, who knew virtually all of the secrets of this fine art.

Lessons to the prima donna immediately set in, and by the end of her holiday Miss Hempel was a prize pupil, though an only one, and had started a large piece of tapestry that has since traveled to many parts of the world with her. It has whiled away many hours on the train and crossing the ocean and is particularly in evidence on concert days. At such times the singer has a real day of rest. She shuts off the telephone, and her fingers are busy with her tapestry.

In the reception hall of her apartment overlooking Central Park West, in New York, there is a chair of great dignity and charm, a finished bit of tapestry, begun in the Alps some summers ago. The design is taken from one of the most famous French Gothic mille fleurs tapestry sets that is in the Cluny Museum, "The Lady and the Unicorn" and the difficult details of small flowers, elaborate dress patterns and tiny faces are wrought with much skill. And on her recent tour of



Frieda Hempel and One of Her Treasured Possessions, a Tapestry Chair with a Reproduction of "The Lady and the Unicorn"

the British Isles Miss Hempel made a charming little footstool, the original of which is also in the Cluny Museum. Then, too, she is fond of making filet lace, and many exquisite table pieces are tucked away with her wealth of linens.

Handicraft, according to Miss Hempel, is an inspiration to an artist.

## TOLEDO APPLAUDS LISTS BY VISITING ARTISTS

### Kreisler Charms in Program Including Own Works and Transcriptions —Ninon Romaine Returns

TOLEDO, Jan. 30.—The concert by Fritz Kreisler, the fourth in Grace Denton's Rivoli series, drew the largest house of the season, every seat being taken and the stage as crowded as possible, leaving barely room for the violinist and his accompanist.

Mr. Kreisler played with his usual mastery, and the program was of such choice and balance as to enthrall every listener present. The program included Vieuxtemps' Concerto in D Minor, Beethoven's "Kreutzer" Sonata, Schubert's Ave Maria, Hubay's "Hungarian" Fantasy and Mr. Kreisler's fascinating paraphrases of the "Volga Boat Song" and a stirring Russian Hymn and an arrangement of Poldini's sparkling "Dancing Doll." The artist generously responded to many encores, playing some of the old favorites such as "Caprice Viennois," "Deep River" and "Goin' Home." Carl Lamson's cooperation at the piano was excellent.

Ninon Romaine, Toledo-born pianist, who has made appearances abroad, gave a concert at the Coliseum on Jan. 25. Two Scarlatti numbers were very brilliantly executed, and were followed by a Schumann group, the

### Junior Clubs Meet in Pittsburgh

PITTSBURGH, Jan. 30.—The Tuesday Musical Club sponsored the first conference of junior clubs from the Western division, Pennsylvania Federation of Music Clubs, on Jan. 19, in Memorial Hall. Mrs. Edward B. Lee was chairman. Thirteen clubs from Pittsburgh were represented, and one each from Sharon, Uniontown, Connellsville and Butler. The concert demonstrated the good work being done by the young musicians. The program was arranged by Mrs. Charles Henninger.

W. E. BENSWANGER.

"Nachtstück" being particularly beautiful. The last number of this group, "Spring Night," was played with exquisite affect by Mme. Romaine. There followed a Chopin group, carefully chosen and beautifully played. Following the intermission the artist gave several Goossens sketches, "An Old Music Box" and "The Hurdy Gurdy Man," and works of Alice Z'Lica, including "The Funeral March of a Cat"; "Oriental Sketches," by Cecil Cowles; "Danse Americaine," by Dent Mowbrey; "Waldestrauschen," by Liszt; and a number by Saint-Saëns. Mme. Romaine's own arrangement of "Deep River" was offered as an encore.

HELEN MASTERS MORRIS.

## SAN DIEGO HAILS SINGERS

### Sigrid Onegin and Feodor Chaliapin Give Artistic Recitals

SAN DIEGO, CAL., Jan. 30.—Two concerts of unusual interest were given in the Amphion Club's artist course during the week.

Sigrid Onegin, contralto, gave her first program before a local audience, and charmed her listeners. She sang in a finished manner. Franz Dorfmueller assisted at the piano.

Feodor Chaliapin also appeared in concert. Several hundred stage seats were used to accommodate the overflow audience. Mr. Chaliapin's work was of the same high standard that characterized his program in former appearances here. Max Robinowitch, pianist, gave two solo groups, besides playing delightful accompaniments.

Sousa's Band appeared in the Spreckles Theater in two concerts. Mr. Sousa was met at the train by the United States Marine Band from the local Marine Barracks. W. F. REYER.

CHICAGO.—Lucie Weston, lyric soprano, has returned to Chicago from an extensive tour of the West, and is fulfilling engagements in Chicago and vicinity.

## Week of Opera

[Continued from page 9]

suited to Gounod's music and he made the most of the opportunities afforded, singing especially well "O, Leve-toi, Soleil!" Mme. Mario repeated her familiar and very delightful performance of Juliette in which she had been heard a short time previously. W. D.

### Again "The Jest"

Giordano's "Cena delle Beffe" was given on Friday evening, with Lawrence Tibbett again singing the rôle of Neri, and Frances Alda taking her leave as Ginevra, being pelted with bouquets from the audience by admiring friends. The remaining rôles were assumed by Mmes. Anthony, Dalossy, Alcock and Wakefield, and Messrs. Gigli, Bada, Didur, Picco, d'Angelo, Reschiglian, Paltrinieri and Altglass. Mr. Serafin conducted. M. S.

### A Benefit "Juive"

For the benefit of the French Hospital a special performance of Halévy's "La Juive" was sung on Saturday evening, with Florence Easton replacing Rosa Ponselle in the name-part. The others in the cast were Nina Morgana and Messrs. Martinelli, Errolle, Rothier, Gabor, d'Angelo, Ananian and Wolfe. The incidental solo dances were executed by Florence Rudolph and Giuseppe Bonfiglio. Mr. Hasselmans conducted. D. H. I.

### Sunday Night Concert

The Sunday Night Concert had besides the usual long list of singers, Ellen Ballon, pianist, as guest artist. Marcella Roessler replaced Elizabeth Kandt, the new German soprano who was scheduled to make her first appearance at these concerts. Lawrence Tibbett sang the "Eri tu" from "The Masked Ball" with what has now become his accustomed success. Miss Ballon in the Rubinstein D Minor concerto, again

demonstrated her technical skill and personal charm.

Queena Mario and Armand Tokatyan gave the duet from "L'Amico Fritz" delightfully and Mario Basiola and Adamo Didur won acclaim in the duet from "Puritani." The other numbers on the program were Nanette Guilford, in "Pace, pace mio Dio" from "La Forza del Destino;" Merle Alcock in "O Don Fatale" from "Don Carlos;" Vittorio Fullin in the Improvviso from "Andrea Chenier" and Curt Taucher in the Prize Song from "Meistersinger." Mr. Bamboschek conducted the orchestra in a spirited performance of the Rimsky-Korsakoff "Schéhérazade" and in the "Benvenuto Cellini" Overture of Berlioz and two Brahms dances. S. F.

## GEORGE LIEBLING PLAYS AT MT. CARMEL ACADEMY

### Wichita Concerts Include Appearances of Club Members in Informative Programs

WICHITA, KAN., Jan. 30.—George Lieblich, pianist, recently gave a recital at Mount Carmel Academy before the faculty and pupils of the institution. He delighted the assembly with his masterly playing.

The Wichita Musical Club gave its fourth program of this season recently. The program consisted of a series of old English, German and French songs. The soloists were Mildred Hemmick Ogren, Anna Dyck, Marcia Higginson, Mary Hamilton Myers, Mrs. M. W. Smith and Gay Cole. Frances Fritzlen, Mrs. H. M. Battin, Mrs. E. Higginson and Mrs. Myers were the accompanists. Mrs. Battin played "Three Dances" from "Henry VIII" by German. The Wichita Musical Club Chorus sang, and Blanche Raby Brown gave an old English dance in costume.

Ruth Ingram Andrews, soprano; Roy Campbell, tenor; Duff Middleton, violinist, and Mrs. Roy Campbell, accompanist, illustrated the development of song before the Saturday Afternoon Musical Club. An explanatory lecture was given by Mary Scanlon. T. L. KREBS.



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## CLUB MARKS ANNIVERSARY

San Antonio Organizations Present Programs of Interest

SAN ANTONIO, TEX., Jan. 30.—The Chaminade Choral Society, a department of the Tuesday Musical Club, David Griffin, director, appeared in concert on a recent Sunday afternoon, in the St. Anthony Hotel ballroom, in testimonial to the life-president, Mrs. Eli Hertzberg, upon her birthday, and the Tuesday Musical Club upon its twenty-fifth anniversary. Songs by Lully and Max Reger, and an arrangement by Deems Taylor, were sung.

Janice Brown, soprano, sang the incidental solo in Chaminade's "St. John's Eve." The "Chorus of Polovetzians" from Borodin's "Prince Igor" was given, with Martha Czerkus, contralto, in the solo part. The "Flower Duet" from "Madama Butterfly" was also sung.

An interesting number included was "The Song of the River" by the San Antonio composer, John M. Steinfeldt. The chorus numbers forty-six, with Mrs. G. P. Gill, as accompanist. Assisting soloists were Cecile Steinfeldt Satterfield, pianist, and Mrs. A. M. McNally, soprano. Mrs. Satterfield played from Brahms, Raff and John M. Steinfeldt. Mrs. McNally sang numbers by Tchaikovsky, Edward Morris and Ponce, accompanied by Mrs. Edward Hoyer, Sr.

An open program of the Tuesday Musical Club, under the chairmanship of Mrs. Guy Simpson, presented the Oratorio Society, directed by Walter Dunham, in Haydn's "The Creation" on Jan. 22, at Travis Park Methodist Church. The soloists were Mrs. Fred Jones, soprano; Mrs. Guy Simpson, contralto; Charles Stone, tenor; Warren Hull, baritone.

The student department, with Dorothy Richter, chairman, supplied the program for the semi-monthly meeting at the home of the president, Mrs. Hertzberg. Taking part were Mrs. Ignacio Lozano, soprano; Edna Barrett, soprano; Mrs. Roland Klar and Bluma Rapoport, pianists. The accompanists were Magdalena Prince and Mrs. Eugene Staffel. A trio was played by Virginia Majewski, violinist; Gertrude Miller, cellist; Estelle Jones, pianist. Mrs. Alexander McCollister read a musical digest. Eleanor McGee, a member of the junior department, was heard in piano numbers.

GENEVIEVE M. TUCKER.

## Gulick Booked in Charles City

CHARLES CITY, IOWA, Jan. 30.—Charles Leech Gulick, organist, will make Charles City his headquarters during his concert tour of the Mid-West, including the States from Wisconsin to Kansas. He has engagements booked in the East until Feb. 10, and will come to the Mid-West until after Easter. Mr. Gulick will spend Sundays in this city, and will play the organ in the First Congregational Church in the mornings, and at vesper services in the afternoon, beginning Feb. 14. Mr. Gulick will be the organist for the Easter production of "The Seven Last Words of Christ."

BELLE CALDWELL.

## Corsicana Concert Aids Charity

CORSICANA, TEX., Jan. 30.—Sousa's Band gave a matinee and night program in Corsicana recently, under the auspices of the Corsicana Daily Sun. The proceeds from these concerts were donated to the United Charity Association of this city.

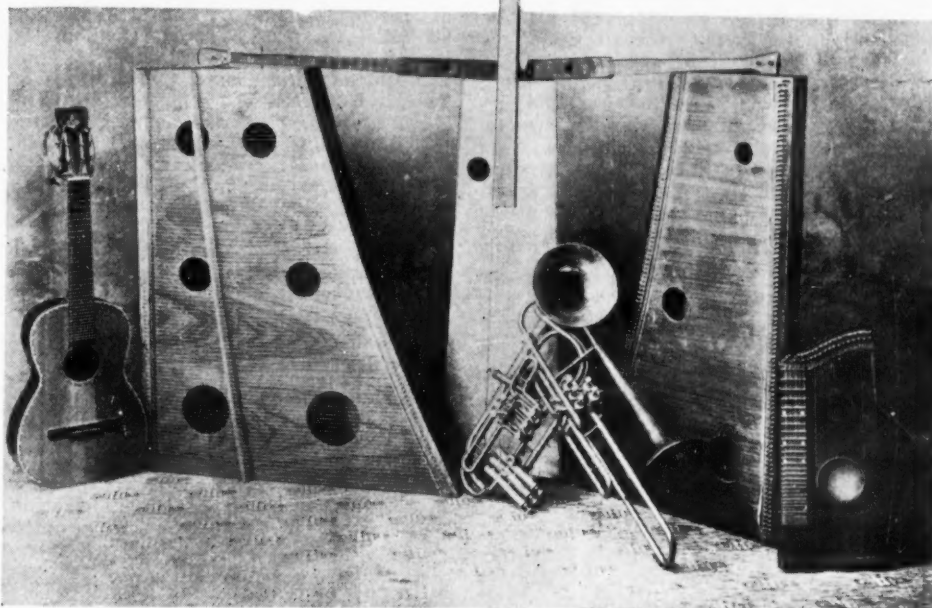
MRS. L. A. WORTHAM.

Sixteenth Tones Radiate from Whole  
Tones Through the Prism of Carrillo

NEW YORK has heard a modicum of quarter-tones, this modicum consisting of a few numbers played on two pianos tuned to give the effect of a single quarter-tone instrument. Persons who are in possession of the recently published Sonata by Alois Hába are in a state of perplexity because no piano on which to play the work is obtainable.

Julian Carrillo, Mexican composer, believes implicitly in the quarter-tone—more, if quarter-tones do not suit his purpose there are always eighth-tones, sixteenth-tones, thirty-second-tones.

The League of Composers will present Mr. Carrillo on their Town Hall pro-



A Specimen of Julian Carrillo's New Notation System Using the First Bars of Schubert's B Minor Symphony as an Example, and Six Instruments, Invented by Mr. Carrillo for the Purpose of Playing Divisional Tones, Which Will Be Heard at the Next Concert of the League of Composers. These Are (from Left to Right): a Guitar for Playing Quarter Tones; a Large Harpacitara with a Range of Two Octaves for Playing Sixteenth Tones; an Octavina, for Eighth Tones; Two Trombones for Sixteenth Tones; a Harpacitara Especially for Sixteenth Tones, with Ninety-Seven Strings; and a Small Harpacitara for Thirty-Second Tones, Range Two Octaves

gram of March 13, when a third of the evening will be devoted to his works. "Tepepan," named for a small Mexican town whose mountainous picturesqueness it delineates through the medium of voices, harpacitara and soprano soloist, is listed for performance. Interest is also held by Mr. Carrillo's Romance for French horn in combination with strings and the instruments seen above. The horn, which is designed for the purpose of playing sixteenth-tones, was made in New York, the first of its kind. Lucino Nava will be the soloist. Concluding Mr. Carrillo's third of the program is the "Prélude à Cologne," for eighteen voices and seven instruments.

Mr. Carrillo has written his composi-

tions in his own method of notation, a numerical system which was explained in a recent issue of MUSICAL AMERICA, and an example of which is reproduced above. His First Symphony, "Colombia," for full orchestra and the new instruments, will be heard in New York by Mr. Carrillo and a band of his disciples next October.

## Cleveland Institute Opens New Semester with Increased Enrollment

CLEVELAND, Jan. 30.—The Cleveland Institute of Music will usher in its second semester, Feb. 8, with a general enrollment almost twenty-five per cent greater than that of the present term. The increased registration is typical of the steady growth that has marked the career of the school since its founding six years ago. In the piano depart-

## NASHVILLE PLAYERS HEARD

Soprano Is Soloist with Symphony—Hempel as "Jenny Lind"

NASHVILLE, TENN., Jan. 30.—The Nashville Symphony gave the third concert of the season on Sunday afternoon, Jan. 17, at the Memorial Auditorium. The program contained "Festival Echoes," by Bruno Oscar Klein, orchestrated by Christian Henkel, father of F. Arthur Henkel, conductor of the symphony. Other orchestral numbers were the Prelude to "Lohengrin," Goldmark's "Call of the Plain" and Tchaikovsky's Overture of "1812."

The soloist was Mary Cornelia Malone, soprano, who was heard in "I Am Thine," from Mozart's opera, "The Shepherd King," to which, besides the orchestral accompaniment, William von Otto, concertmaster, played a violin obbligato. Mrs. Malone also sang Massenet's "Elégie," with orchestral accompaniment, and songs with Mr. Henkel as accompanist.

Mrs. L. C. Naff, manager of Ryman Auditorium, presented Frieda Hempel in concert on Jan. 18. Wearing her Jenny Lind costume, the soprano sang an aria from "The Marriage of Figaro," Handel's "Oh, Had I Jubal's Lyre," the Shadow Song from "Dinorah," Mendelssohn's "On Wings of Song," Taubert's "Bird Song," "Home Sweet Home," Schubert's Ave Maria and "The Trout." Louis P. Fritze played flute obbligato and also gave two solos. Erno Balogh played fine accompaniments and several solos.

Mrs. T. Graham Hall, chairman of the music department of the Centennial Club, presented Nashville artists in an interesting program recently. Those heard were Mrs. R. E. Baber, harpist; Clare Harper, violinist; Mrs. H. O. Olson, cellist; Mary White Guill, soprano, with Mrs. Robert Caldwell at the piano; and Elizabeth Coyle, with Virginia Martin at the piano.

MRS. J. ARTHUR WANDS.

## Giannini Impresses in St. Paul Début

ST. PAUL, MINN., Jan. 30.—Dusolina Giannini, soprano, in the sixth recital of the Schubert Club series, impressed a large audience on Jan. 14 by her vocal endowments and winning grace. Nobility of voice and style were shown in Handel's "Ombra mai fu" and Beethoven's "Die Ehre Gottes." A group of lieder included Schubert's "Gretchen am Spinnrad" and "Ungeud" and Strauss' "Allerseelen" and "Zueignung," these providing a high point in the evening's performance. Gretchen's "Over the Steppe," Tchaikovsky's "Toujours à toi," Rachmaninoff's "In the Silence of Night," and Gounod's aria, "Plus Grand dans son Obscurité" constituted a third greatly applauded group. A number of Italian and Spanish folk-songs, with many encores, were the final offering which gave the audience much satisfaction. Molly Bernstein was the accompanist.

FLORENCE L. C. BRIGGS.

ment, of which Beryl Rubinstein is head, Arthur Loesser, will take his place on the staff with the opening of the new term.

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## Victor Beigel, English Vocal Teacher Comes to Lecture and Conduct Classes

VICTOR BEIGEL, English singing teacher, has come back to America after an absence of twenty years, to attend the debut of his pupil, Lauritz Melchior, at the Metropolitan Opera House, and to explain his methods of teaching in a series of lectures and master classes.

"I taught singing in America for ten years, but that was twenty years ago," Mr. Beigel says. "The first pupil I brought out here was Susan Metcalfe Casals. Now I am only here for a month, to see Melchior through his debut and to teach a little."

"I will lecture on 'Singing and Its Methods,' on 'Singing and Health,' and on 'What Not to Do in Singing.' I believe that singers could avoid a great many pitfalls if they were warned of the obvious dangers before them. The effect of singing on health is one of my hobbies, and one I sincerely believe in. During the War I was called in to treat shell-shock patients and women whose nerves had gone to pieces. I treated them as though they were pupils. I taught them how to breathe correctly, how to carry themselves, how to walk—the physical essentials of singing."

"They gained in vitality and strength, their nerves were quiter because they were healthier people. Breathing correctly is not only an essential of singing, but of health. Knowing how to breathe from the diaphragm affects the nerve centers and rehabilitates a person. Carrying oneself correctly prevents disease, particularly digestive disturbances, be-



Victor Beigel and a Group of His Pupils

cause the organs are not displaced. I believe that this is as important for the general public as it is for singers.

"When a new pupil comes to me, I always begin by explaining what effect his physical well-being has on his singing. I usually talk to him for two or three lessons and tell him the things he must know before he can start to sing. It is amazing how ignorant a great many singers are about the essentials of singing. Some of them do not even know where the vocal chords and the diaphragm are, or what their function is. Afterwards, my method is essentially the Italian *bel canto*. That, I think, holds all the essentials of tone production."

Mr. Beigel has come to America heralded as the man who changed Lauritz Melchior from a baritone into a tenor. Mr. Beigel explains that Mr. Melchior's voice, after he had been singing baritone parts in Copenhagen for some

years, began to grow higher. He adjusted it for him, cleared up the dark baritone quality in the lower register, and taught him how to use his upper tones. Mr. Melchior, Mr. Beigel says, has the heroic quality of a Wagnerian singer, but is also a lyric tenor—that is, he sings "Pagliacci" as well as "Parsifal," and "La Bohème" as well as "Lohengrin." Mr. Beigel will open his master classes and begin his lectures in the next few days under the management of Daniel Mayer. M. T. E.

### RARE FLUTE COLLECTION DISPLAYED IN CLEVELAND

Instruments of Many Periods Are Property of Dr. D. C. Miller—  
Quimby in Organ List

CLEVELAND, Jan. 30.—Members of the class for music understanding in the Fortnightly Musical Club were given an afternoon of unusual pleasure and interest recently when Dr. and Mrs. Dayton C. Miller invited them to their home to inspect a collection of flutes. Dr. Miller also possesses an extensive library of flute literature.

The collection includes primitive flutes of Japan, China, the Islands of Oceania, and of the American Indians and in succession instruments of great beauty including models in ivory glass flutes of Laurent mounted with precious metals and some famous ones of Boehm and Quantz. Dr. Miller has made an instrument of gold. The collection also includes a rare one from Japan made of jade and one made from hard rubber as an experiment.

The customary Half-hour organ recitals played on Sunday afternoons at the Museum by Arthur W. Quimby, repeating a program throughout the month are proving a success to lovers of organ music. This month's program includes Karg-Elert's Choral-Improvisation, "Sleepers, Awake"; Gavotte by Samuel Wesley; Arabesque, by Louise Vierne Moderato Cantabile, from Widor's Symphony, No. 5, and César Franck's Chorale in E Major, No. 1.

FLORENCE M. BARHYTE.

### Pacific Society Gives Matinée

SAN FRANCISCO, Jan. 30.—The Junior Auxiliary of the Pacific Musical Society gave a matinee at the Fairmont Hotel on a recent Saturday afternoon, presenting Wade Thomas, Jr., in piano solos; Guy Moore and C. William Friedrichs, Jr., in violin solos; Robert Miller, Robert Nelson and Guy Moore in a violin trio, and Julia Grace Merrell and Lucile Chenowski in piano solos.

## ADVANCE BOOKINGS

Changes in, and additions to, this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

### INDIVIDUALS

Cahier, Mme. Charles—New York, Feb. 14, with Guild of Modern Composers.  
Cherassky, Shura—New York, Feb. 16, with Rubinstein Club at Hotel Waldorf.  
Palmer, Christian—St. Petersburg, Fla., Feb. 16, First Congregational Church; Lynchburg, Va., Feb. 19, South Randolph-Macon College.  
Degnan, Loretta—New York, Feb. 19, Aeolian Hall.  
Echols, Weyland—New York, Feb. 16, Hotel Roosevelt.  
Gabrilowitsch, Ossip—New York, Feb. 19, Carnegie Hall.  
Giannini, Dusolina—Muncie, Ind., Feb. 15, Gorgoza, Emilio de—New York, Feb. 13 and 14, with New York Symphony.  
Grainger, Percy—La Forte, Ind., Feb. 15; Kankakee, Ill., Feb. 16; Benton Harbor, Mich., Feb. 17; Jackson, Mich., Feb. 18; Ashtabula, Ohio, Feb. 19.  
Hempel, Frieda—Saginaw, Mich., Feb. 15; Davenport, Iowa, Feb. 18.  
Hess, Myra—Rochester, N. Y., Feb. 16; New York, Feb. 18; Boston, Feb. 20.  
Johnson, Edward—Amsterdam, N. Y., Feb. 18; Toronto, Feb. 20.  
Johnston, Rosamund and Taylor Gordon—Boston, Feb. 14, Copley Theater.  
Kochanski, Paul—Denver, Feb. 18.  
Lashanska, Hulda—Akron, Ohio, Feb. 16.  
Levitzi, Mischa—Birmingham, Ala., Feb. 15; Gulfport, Miss., Feb. 17.  
Lull, Barbara—Boston, Feb. 17.  
McCormack, John—Phoenix, Ariz., Feb. 15; Tucson, Ariz., Feb. 17; San Diego, Feb. 20.  
Maier, Guy and Lee Pattison—Palm Beach, Feb. 15.  
Meisle, Kathryn—Lebanon, Pa., Feb. 15, Lebanon Theater.  
Metcalfe, Katharine—Montclair, N. J., Feb. 14, morning; Philadelphia, Feb. 14, evening.  
Moiseiwitsch, Benno—Washington, Feb. 15.  
Paderewski, Ignace—Havana, Cuba, Feb. 17 and 19.  
Pouishnoff, Leff—Springfield, Mass., Feb. 15, with Springfield Symphony Society; Boston, Feb. 18, Jordan Hall.  
Rubinstein, Beryl—Cleveland, Feb. 18-20.  
Samuel, Harold—Boston, Feb. 19, Jordan Hall.  
Swinford, Jerome—Detroit, Feb. 15, Ingle-side Club.  
Thibaud, Jacques—New York, Feb. 14, Town Hall.  
Wadler, Mayo—Philadelphia, Feb. 14.

### ORGANIZATIONS

Chamber Music Society of San Francisco—Globe, Tex., Feb. 16.  
Hart House String Quartet—Toronto, Feb. 15; Tweed, Can., Feb. 17; Montreal, Feb. 18.  
Hinshaw's "Marriage of Figaro" Company—San Jose, Cal., Feb. 15; Berkeley, Cal., Feb. 16; San Francisco, Feb. 17, afternoon and evening, Scottish Rite Auditorium; Portland, Ore., Feb. 19; Pullman, Wash., Feb. 20.  
London String Quartet—Muskegon, Mich., Feb. 15; Minneapolis, Feb. 17.  
Russian Symphony Society—Rockford, Ill., Feb. 15; Urbana, Ill., Feb. 16; Charleston, Ill., Feb. 17; Grinnell, Iowa, Feb. 19; Iowa Falls, Iowa, Feb. 20.

### "PIRATES" PRESENTED

Lewiston Choruses Give Light Opera by Gilbert and Sullivan

LEWISTON, ME., Jan. 30.—La Chorale, a growing musical organization among the French-speaking people in Lewiston and Auburn, has just finished redecorating the new headquarters in College Block. The members are rehearsing for their spring concert, with a chorus of eighty voices out of a membership of over 100. Donat J. Paradis is president; Emile Lebreque, secretary; and J. O. Belanger, musical director.

Another new choral group in Lewiston are the Kora Temple Chanters who have made their first appearance before

the general public in church programs on Sunday, visiting first an Auburn church and, second a Lewiston church. They put on sacred numbers with a score of male voices well-trained by Elvert E. Parker of Lewiston.

The personnel of the Kora Temple Chanters constituted, also, part of the Mystic Shrine cast that staged "The Pirates of Penzance" before Kora Temple members at the Shrine Hall. This popular opera was given entirely by male members, Dr. Samuel E. Sawyer taking the soprano rôle, with his high tenor in remarkable fashion; Fred E. Clough and Mr. Rakper taking leading tenor and baritone rôles. Only the acting in some of the feminine rôles was burlesqued; the singing was a serious effort and won much praise.

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## Fine Work Demonstrated at Convention in Norfolk

[Continued from page 1]

around the Navy Yard, through the courtesy of Rear Admiral W. C. Cole, Commandant of the Yard.

The convention heard also events of outstanding importance at the Academy of Music—one a concert by Reinald Werrenrath, and the other a performance of "Madama Butterfly" by Tamaki Miura and her company. Mr. Werrenrath was in excellent voice and reestablished himself in the minds of his audience as a great baritone, and the opera was an artistic triumph in every detail.

## BILL TO DENY PASSPORTS

### House Measure Penalizes Countries Which Bar Our Musicians

WASHINGTON, Jan. 30.—Representative William N. Vaile, of Colorado, has introduced in the House of Representatives a bill to deny American passport visas to musicians of such other countries as restrict or prohibit United States musicians' activities within their borders. The bill, according to Mr. Vaile, is admittedly a retaliatory measure, and has been introduced for the express purpose of bringing about a change in the treatment of American musicians, orchestras and bands abroad.

Within the past year, according to advices on file in the United States Department of State, there has been a growing feeling of antagonism on the part of musical organizations in practically all the European countries to American musicians, who appear to be crowding out native talent in many of the more important countries.

The real reason for this antagonism is said to be the fact that, in nearly all of the European capitals, American music, orchestras and bands are taking business away from the native artists and exhibiting a "drawing power" far surpassing that of the home talent in those places.

It is understood that an identical bill is to be introduced in the Senate by Senator Willis, of Ohio.

The Vaile bill (H.R. 8307) was referred to the House Committee on Foreign Affairs, and inquiries of members of this committee elicit the statement that an early hearing is being arranged for.

ALFRED T. MARKS.

### Moisewitsch Plays in Portland

PORTLAND, Jan. 30.—Benno Moisewitsch, pianist, played under the direction of the Elwyn Concert Bureau recently. The Bach Chromatic Fantasia and Fugue, a Beethoven sonata, Liszt transcriptions and shorter numbers disclosed the player's brilliance and intellectual qualities.

JOCELYN FOULKES.

### Toledo Mozart Choir Opens Series

TOLEDO, OHIO, Jan. 30.—The Mozart Choir, which has made rapid strides

both in membership and musical accomplishment since its organization a few seasons ago, gave its first concert of the season in St. Ursula's Auditorium recently with Joseph Sainton conducting. The chorus gave a splendid account of itself in the intricacies of the Marz "Vespers." Fanny Cole Sample, Louisville coloratura, made a favorable impression as soloist. Solo passages were intrusted to F. J. Trudeau, bass; Marie

Smith, soprano; Mrs. Edwin M. Farley, contralto; Dr. C. F. Gebhardt, tenor, and Lawrence Neuhausel, baritone. The program included an a cappella rendition of Barnby's "Sweet and Low" and the singing of Radford's arrangement of Schubert's Ave Maria by a quartet made up of Mrs. James Condon, soprano; Mrs. Tillie Drzewiecki, contralto; Dr. Gebhardt, tenor, and Mr. Neuhausel, baritone.

HELEN MASTERS MORRIS.

## Three Pianists Shine in Cleveland Concerts

CLEVELAND, Jan. 30.—The Cleveland Orchestra, Nikolai Sokoloff conducting; soloists, Guy Maier, Lee Pattison, Arthur Shattuck, pianists; Masonic Hall, Jan. 28. The program:

Overture, "Leonore," No. 3... Beethoven  
Concerto, C Major, for Three Pianos  
and String Orchestra... Bach  
Symphony, No. 2... Rachmaninoff

This was the eleventh program in the series, and was of unusual interest, both in the choice of material and in the triple appearance of soloists. Clevelanders were given a first opportunity

to hear the Bach Concerto, and were greatly delighted with it. The solo instruments were made to sing their parts in tones of extremely rich quality, and Mr. Sokoloff led the orchestra in a discreet accompaniment.

The Rachmaninoff Symphony was given an impressive reading. Keenly alert to his national spirit, Mr. Sokoloff paints glorious pictures from the works of Russian composers.

The "Leonore" Overture formed a rousing opening number, and was played in splendid style.

FLORENCE M. BARHYTE.

## OMAHA WELCOMES ARTISTS

### Bauer and Thibaud in Joint Recital—Arthur Kraft Aids Orpheus Choir

OMAHA, NEB., Jan. 30.—Harold Bauer and Jacques Thibaud appeared in joint concert at the Brandeis Theater recently, under the auspices of the Tuesday Musical Club. These able artists presented a scholarly and interesting program of piano and violin sonatas and solo groups. The César Franck Sonata has rarely had such a fine reading in this city. Jules Godard supplied artistic accompaniments for Mr. Thibaud.

The Orpheus Male Chorus gave its annual winter concert at the Brandeis Theater, with Arthur Kraft, tenor, as assisting soloist. The chorus sang a well-chosen miscellany of songs with fine effect, under the leadership of Fritz A. Carlson. All the numbers were read in a manner that brought forth well deserved enthusiasm. The closing group consisting of songs of Sweden stirred the audience to a patriotic pitch, for the Orpheus Chorus is a Swedish organization.

Mr. Kraft received applause. He presented classic and romantic numbers, displaying intelligence and finish. He sang "Spring's Blue Eyes," composed by one of Omaha's pianists, Jean P. Duffield, which pleased the audience. Miss Duffield played musically and sympathetic accompaniments for the chorus and for Mr. Kraft.

MARGARET G. AMES.

### Macmillen in Terre Haute

TERRE HAUTE, IND., Jan. 30.—Francis Macmillen delighted a large audience with the violin recital he gave under the auspices of the Woman's Music Club and the Indiana State Normal School. He played with great breadth of tone

and much fire. Novelties were an Allegro Grazioso by Winthrop Cortelyou, a Gigue by Rust—both of which were encored—"Flageoletto" by Edna Gussen and a Barcarolle by himself. Lalo's "Symphonie Espagnole" was the *pièce de résistance*. Ralph Angel furnished excellent accompaniments.

### Women Composers Honored by Detroit Tuesday Musicales

DETROIT, Jan. 30.—A feature of the Tuesday Musicales program on Jan. 19 was Jennie M. Stoddard's reading of Oscar Wilde's "The Happy Prince," with Mrs. Edwin S. Sherrill at the piano. The remainder of the program, devoted to women composers, was presented by Myrtle Lennox Wells, Gizi Szanto and Gertrude Heinze Greer, pianists; Mrs. E. Kay Ford, vocalist; Juanita Dudley, cellist; Nicholas Garagusi, violinist; substituting for Theodosia Eldridge, and Mrs. Frederic B. Stevens, who read a paper on current events. MABEL McDONOUGH FURNEY.

### Magdeleine Brard Plays in Portland

PORTLAND, ME., Jan. 30.—An audience of 2500 assembled in City Hall on a recent Sunday afternoon to hear Magdeleine Brard, pianist, as assisting artist at the municipal concert. She gave Chopin's Ballade in G Minor, Scriabin's Nocturne for the left hand, Moment Musical by Schubert-Godowsky and the "Etude en forme de Valse" by Saint-Saëns. Charles R. Cronham played enjoyable organ numbers, a Sonata by Wolstenholme, Stoughton's "Dreams," his own "Grotesquerie" and De Briqueville's Etude on the pedals.

## OPERA THEATER IS OPENED IN HALLEIN

### Suburb of Salzburg Draws on Festival City for Artists

SALZBURG, AUSTRIA, Jan. 15.—The opening of a new theater for opera was a recent event in Hallein, the little industrial city not far from Salzburg. The town has only 7500 inhabitants, but a movement was organized to provide a handsome small auditorium, seating 500.

The inaugural performance was given recently by an operatic ensemble, under the baton of Dr. Bernhard Paumgrtner. It is planned to give operatic and dramatic performances by the artists of the Salzburg City Theater here twice weekly.

It is also possible that the operatic pupils of the Salzburg Mozarteum may participate in performances. The city has been host to a large delegation of tourists who come for the winter sports in the picturesque birth-city of Mozart, situated on a lovely river amid the hills.

### New Cleveland Musical Review

The Cleveland Musical Association is publishing monthly *Musical Review* as its official organ, to be devoted to the allied arts of greater Cleveland. The first issue, readable in content, attractive in make-up, has articles by Jane Clewes on "Why Study Abroad?" with examples from the careers of Rosa and Carmela Ponselle, by Eugene A. Plumb, music critic of the *Cleveland Times*, on "Selling the Symphonic Orchestra," sketches on Mary Garden, Leopold Stokowski, Fritz Kreisler, Nikolai Sokoloff, familiar figures in Cleveland music halls. There are radio news, general articles, pertinent notes. There is a foreword of the Cleveland Musical Association's purpose, which is "to cultivate good fellowship among its members, promote the interests of musical art, secure proper recognition of deserving talent, to assist members in securing opportunities for public performances (including teachers and gifted pupils) and to foster a love for state and country." Many people prominent in the musical world are listed among its honorary members.

### Levitzi Continues Across Country

Mischa Levitzi has crossed the Great Divide on his return trip from the Orient. He has completed an extensive tour of the Pacific Coast and is now making his way through Colorado, Iowa and the Southwest. He will reach the East during the last week in February, making his first appearance in this territory in Atlantic City on Feb. 27.

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# People and Events in New York's Week

## GUILD OF TEACHERS HOLDS ANNIVERSARY

Singing Masters Survey Year  
at Banquet Held in  
New York

The anniversary of the organization of the Guild of Vocal Teachers, Inc., was celebrated with a banquet in the Hotel McAlpin, New York, on Jan. 26.

There were present, besides the members, W. J. Henderson, music editor of the New York Sun; Hon. Murray Hulbert, Karin Branzell and Beniamino Gigli of the Metropolitan Opera, Winthrop P. Tryon, Oscar Saenger, William S. Brady, Leonard Lieblich, Dr. Henry T. Fleck of Hunter College, Nevada Van der Veer, Alfred Human, Carolina Lazari, Henry Holden Huss, Effa Ellis Perfield, George F. Granberry, Melanie Guttman-Rice and others.

The president, Anna E. Ziegler, who was toastmistress, after describing the progress made by the Guild in the past year and its aims (one of which is the acquisition of a club house with practice rooms and auditorium), made a plea for more engagements for artists.

Mr. Henderson advised teachers to aim for beauty in singing, and not volume, for quality, and not quantity.

Mr. Hulbert told of the opposition encountered because of his advocacy of the Music and Art Center for Central Park. He hoped his suggestion of a musical center, with practice rooms for the use of students, would be realized, and that municipal opera houses would be established in every large city.

Mr. Tryon regretted that many artists copied the ideas of their teachers and coaches, and urged them to follow their own ideas in interpretation.

Dr. Baruch advocated opera in English and municipal theaters for drama in "our own language."

Mr. Huss criticized the modernist school of composition, which, he said, tried to cover a paucity of real inventiveness with noise.

Mr. Lieblich voiced endorsement of the aspirations of the Guild.

The officers of the Guild, Florence Turner-Maley, Hilda Gelling, Melanie Guttman-Rice and Lotta Madden, spoke of the fraternal feeling existing in the entire membership.

G. F. B.



**DORSEY WHITTINGTON** will give his only New York piano recital this season in Aeolian Hall on Tuesday evening, Feb. 9. Chopin's B Flat Minor Sonata will be the program's most important item, preceded by a group which includes Brahms' D Minor Ballade after "Edward Schumann's "Das Abends," the Rondo from Weber's C Major Sonata, and Schubert numbers. The list also includes the "One-Horse Sleigh" from Novick's "Russian Impressions," "Rain, Rain, Go Away" by Reuven Kosakoff, Godowsky's "Alt Wein," two Intermezzi by Felix Deyo and numbers by Rudolph Ganz, Florence Parr-Gere, and Rudolf Friml.

### Bruce Benjamin Features New Ballads

Bruce Benjamin, American tenor, will feature American songs and a new group of Scottish ballads when he makes his American debut in recital at Town Hall on the evening of Feb. 8. Mr. Benjamin, who returned to America recently, found these numbers were the most popular groups in his programs on the Continent. In addition to his concert appearances, Mr. Benjamin was soloist at the Beethoven Birthday Festival in Dresden. He has appeared as soloist with the Berlin Philharmonic in the Mozart Requiem.

### Kathryn Platt Gunn Heard in Concerts

On Jan. 21 Kathryn Platt Gunn, violinist, assisted by Rosalino de Maria, cellist, and Mary Thornton McDermott, pianist, played the Arensky Trio, Op. 32, and Goossens' "In the Hills" and "The Water Wheel," at the Neighborhood Club of Brooklyn. Lyman Wells Clary, baritone, sang a group by Lully, Handel and Purcell and some moderns. On the following evening Miss Gunn and Dorsey Whittington, pianist, were soloists at a concert given by the Fabri Choral Society at the University Club, Brooklyn.

### Negro String Quartet Is Heard

Haydn's Quartet in D, and compositions by Pochon, Boccherini, Foster-Pochon and Coleridge-Taylor were played in musicianly style in Grace Congregational Church on a recent Sunday afternoon by the Negro String Quartet. The assisting artist was Minnie Brown, soprano, who was also successful in various numbers. Andrades Lindsay was the accompanist. The members of the Negro String Quartet are Felix Weir, Arthur Boyd, Hall Johnson and Marion Cumbo.

### Capitol Features New Song

An interesting musical program is being presented by Maj. Edward Bowes at the Capitol Theater. The contribution of the orchestra, conducted by David Mendoza, is Tchaikovsky's Overture, "Romeo and Juliet." Erik Bye, Norwegian baritone, has scored so successfully that he is retained for a second week. He sings "Eri Tu" from "A Masked Ball." Another soloist of importance is Josef Fuchs, concertmaster of the orchestra, who plays Hubay's "Hejre Kati." The ballet number, ar-

ranged by Chester Hale, is along the pretentious lines which characterize this part of the program. Called "In a Persian Market," it is composed of several episodes. The ballet is introduced by the Muezzin's call to prayer, sung by William Robyn. The dancing includes a number by Doris Niles and Jack Triest and an ensemble number by the augmented ballet corps. Of special interest is the first presentation of Irving Berlin's newest song, "Always." The lyrics were sent here by wireless. "Always" is sung by Gladys Rice and William Robyn in a special setting.

## NEVIN FILM SEEN

Rivoli Shows Latest of "Famous Music Masters"—Rialto List Pleases

The Rialto Theater's program opens with the music from "Pagliacci," with Willy Stahl conducting the orchestra. The Rialto Cinemevents follow and Hy C. Geis, organist, plays "Five Foot Two, Eyes of Blue." A "Castilian" Fantasy with Jack Holland, Jean Barry and the Adrienni Troubadours is the featured stage entertainment, after which a "Krazy Kat" cartoon, "The Ghost Fakir," closes the entertainment.

The sixth John Murray Anderson revue at the Rivoli is "The Isle of Paradise," featuring Prince Lei Leni, Thelma Harvey and the Royal Samoans, eighteen South Sea Islanders. Boris Potroff directs the dancing and Herman Rosso is responsible for scenes and costumes in this number. A variety of screen novelties includes a picture on Ethelbert Nevin, composer, one of the "Famous Music Master" series. Musical numbers under the general direction of Nathaniel Finston include von Suppé's Overture, "Morning, Noon and Night in Vienna," by the orchestra, Joseph Littau conducting; Eddie Elkins and his Melody Mixers, playing "I Wonder Where My Baby is Tonight," "Wagneriana," and "Don't Wake Me Up, Let Me Dream," and Harold Ramsay at the organ playing "I Never Knew."

### Imandt Completes Fortnight in Canada

Robert Imandt completed the first fortnight of his Canadian tour with an engagement at Riviere du Loup, on Jan. 29. He has given recitals in Chicoutimi, Bagotville, Mont-Joli, Rimouski, Sherbrooke, at Mount St. Marie in Montreal, and for the Ladies' Morning Musical Club in that city, at Three Rivers, Levis, Jacques Cartier and Quebec.

### Frieda Hempel Will Sing Folk-Songs

Frieda Hempel will give her first New York concert since her return from a successful tour of the British Isles, on Tuesday evening, Feb. 9, in Carnegie Hall, when she will sing a program ranging from Bellini to a group of Swiss, French, German and Russian folk-songs. Miss Hempel will be assisted at the piano by Erno Balogh, and by Louis P. Fritze, flutist.

### Elizabeth Day to Give Postponed Recital

Elizabeth Day, American soprano, who was to have made her American recital debut in Aeolian Hall on Jan. 6, will make her appearance, postponed because of illness, on Feb. 10. Mme. Day will sing the program previously announced, of numbers by Ravel, Gretchaninoff, Honegger, and two Belgian folk-songs transcribed and harmonized by Deems Taylor. She will be assisted at the piano by Leo Podolsky.

### Katherine Groschke Scheduled Recital

Katherine Groschke will give a piano recital in Aeolian Hall on the evening of Feb. 19, when she will play Beethoven's Sonata in D Minor, Op. 31, "Poems of the Sea" by Ernest Bloch, and numbers by Scriabin, Bach, Brahms, and a large Chopin group.

### Elsa Alsen Embarks on Tour

Elsa Alsen, dramatic soprano, has embarked on a mid-Western tour which began in Pittsburgh on Jan. 28. The tour will culminate in Cleveland, where Mme. Alsen will be guest artist with the Chicago Opera Company, singing Brunnhilde in "Die Walküre" on Feb. 18.



Photo by Maurice Goldberg

**THE Marmesins** have recently returned from a tour and will make their first New York appearance this season with the New York Symphony in Carnegie Hall, the afternoon of Feb. 27, in an entirely new program of original "drama dances." Among new numbers, the Marmesins will present a "Suite of Dances after Watteau," "The Seventh Queue," "The Empire and War," "Infernal Dance," and others to music by Mozart, Beethoven, Saint-Saëns, Ravel and Stravinsky. Elaborate new costumes have been designed by Miriam Marmein for these numbers. The Marmesins will appear again with the New York Symphony in Brooklyn at the Academy of Music late in March, and also at the Newark Music Festival in the spring.

### Tas and Loesser to Play Gruenberg Sonata

The initial public performance in America of Louis Gruenberg's Second Sonata for Violin and Piano, will be given by Helen Teschner Tas and Arthur Loesser in Steinway Hall on Feb. 19. This will be the second in the series of three evenings of music which Mme. Tas is presenting with Mr. Loesser. Mme. Tas will play Bach's solo E Major Sonata, heard infrequently in its entirety. The program will include also Haydn's seldom-heard G Major Sonata. Mr. Gruenberg's sonata was played by the artists at a private concert of the American Music Guild, and Mme. Tas played it from manuscript with the composer in Paris for a gathering of French and American musicians at the École Normale de Musique. With Daniel Lazarus, the violinist gave the First Gruenberg Sonata at one of the Paris concerts of American music which Lazare Saminsky presented there recently. The third program of the three at Steinway Hall will be heard on March 26.

### Schofield and Zoller Give Folk Tunes

Edgar Schofield, concert baritone, is specializing this season in educational Folk-song programs. At his last appearance at "School in the Pines," Norton, Mass., on Jan. 22, Mr. Schofield was obliged to add twelve encores to the original program. Mr. Schofield is associated with Ellmer Zoller, coach and accompanist, and together they have found and arranged many interesting folk tunes. Mr. Schofield and Mr. Zoller gave a program in Plainfield, N. J., on Jan. 24.

### Horszowsky Will Make Début

Mieczyslaw Horszowsky, Russian pianist, will make his American debut in a Town Hall recital on Feb. 24. Mr. Horszowsky has been playing with great success in Europe. He studied under Leschetizky and has toured South America.

### Myra Hess To Play in Connecticut

Myra Hess, pianist, has been booked for two more New England dates on her forthcoming tour. She will appear in Hartford, Conn., March 5, and at Yale University, New Haven, March 6.

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## NEW BUREAU ENTERS CONCERT DIRECTION

### Block and Endicoff Offer Noted Artists for Extensive Tours

The new concert management of Block and Endicoff, recently organized, has already booked most of its attractions for next season. Both Harry Block and Max Endicoff are well-known in the concert field, although the firm is making its debut. Mr. Block was for many years "road man" for S. Hurok. Mr. Endicoff was formerly a musical publicity agent, and in the last two years has been manager for Mischa Elman. Mr. Block will cover the road for the organization, and Mr. Endicoff will handle the business from the New York end.

Prominent in their list is Mikhail Mordkin and his Russian Ballet, which will make a Coast to Coast tour in 1926-27. Mr. Mordkin is organizing his ballet in America, but is bringing Elena Lukon, prima ballerina of the Petrograd Opera, over to be his partner. The solo dancers will also include Pierre Vladimiroff, who has appeared here as the partner of Thamar Karsavina, and Hilda Butsova, who was a conspicuous member of Anna Pavlova's company.

The Mischa Elman String Quartet will make a tour to the Coast next season, its first move out of New York. Mr. Elman will not make any recital appearances in 1926-27. Immediately after the Quartet's tour, he will sail for a series of concerts abroad.

Johanna Gadske will also make an American tour under this management in May of this year, and after January, 1927.

Messrs. Block and Endicoff are arranging a tour for Horace Britt, 'cellist, and are negotiating with other artists whose names will be announced later.

#### Notes from Claude Warford's Studio

Artists from Claude Warford's studio are fulfilling engagements. Joseph Kayser, baritone, has been engaged as soloist for the Junior League Choral at the Colony Club on Feb. 10. On Jan. 28 he sings for the Baptist League at the Hotel Astor, and on Jan. 30 for the D. A. R., Brooklyn Chapter, twenty-fifth Anniversary at the Plaza. Florence Otis, soprano, has completed a tour embracing Washington, D. C., Rockford, Ill., Green Bay, Wis., and Indianapolis, Ind., and several cities in Pennsylvania. William Hain tenor, appeared for the Mamaroneck Women's Club on Jan. 27; Constance Roe, soprano, at Newton, N. J., on Feb. 3. Carl Rupprecht, baritone, appeared in Orange. Marion Callan, soprano, sang recently at the Waldorf. She has been engaged as soloist for the Clauder Quintet concert in Newark on Feb. 25.

#### Mannes and Wolfsohn Give Recital

On the evening of Jan. 25, friends and pupils of the David Mannes Music School attended a violin and piano recital by Wolfe Wolfsohn and Leopold Mannes in the recital hall. The program consisted of the Bach A Major Sonata for Violin and Piano, a Tartini-Kreisler Fugue, the Introduction and Allegro by Leopold Mannes, Vieuxtemps' Rondino and the Brahms A Major Violin and Piano Sonata. Mr. Mannes, son of the director, is a graduate of the school and now has classes in theory and composition. He is winner of the 1925 Pulitzer Prize for composition, and has several piano pieces to his credit. Mr. Wolfsohn is also a member of the school's faculty as teacher of violin and ensemble.

#### Massimo Etzi's Society Gives Concert

The Song Lovers' Society of Massimo Etzi gave its annual public concert at the Women's University Club Auditorium on Jan. 23 before a very large audience, with Bernardo De Muro among the notables present. Those who took part were Susan Cervelli, Francesca Pasella, Dorothy Schaffer and Lina Etzi, who have studied with Mr. Etzi for some time, and Marion Carr, Marie J. Concistrè and J. Harrington, who are new this season. All showed good training and well applied effort, with promising voices. After the concert an orchestra provided music for dancing.

G. F. B.



**F**OLLOWING the cable reports of the great success of the Berlin concert of Richard Buhlig, on Jan. 25 last, comes the announcement that he will be presented in America next season under the management of the Concert Guild. Mr. Buhlig will have the exclusive rights to the American performances of the new Bohnke Piano Concerto, in the playing of which Mr. Buhlig made a success in Vienna on Dec. 7.

#### Leopold Plays for Westchester Club

Ralph Leopold, pianist, was presented in a recital by the Westchester Woman's Club on Jan. 20. The interesting program included Mr. Leopold's transcriptions of three excerpts from Wagner operas, "Sounds of the Forest" and parts from Act 3 of "Siegfried" and "Sunrise and Siegfried's Parting from Brünnhilde" from "Die Götterdämmerung," in which he achieved worthy success. Other works on the program were the Toccata and Fugue in D Minor of Bach-Tausig; the Nocturne in D Flat and Scherzo in C Sharp Minor by Chopin, a Nocturne and Danse by Debussy, "Lotus Land" by Scott, "Orientale" by Amani and "Waltz of the Flowers" by Tchaikovsky-Grainiger. Mr. Leopold's playing was highly polished throughout the program. He proved himself an artist of much merit.

#### Artists for Great Hall Concerts Listed

The committee in charge of the Great Hall concerts at City College for the benefit of the Library Fund announces for the two concerts: Hulda Lashanska, soprano; Bruce Benjamin, American tenor, and the New York Symphony Sextette. The first concert will be given in the Great Hall on Feb. 23 and the second on March 2. A special committee consisting of Reginald Pelham Bolton, Dr. Gustave Scholer and Prof. Robert F. Smith has been appointed by the Washington Heights Taxpayers Association to cooperate with the general committee, headed by Mrs. Philip Lewisohn and Dean Frederick B. Robinson, and committees from the Student and Inter-Fraternity Councils have also been appointed.

#### Sampaix to Give Postponed Recital

Leon Sampaix, Belgian pianist, who was forced to postpone his January recital, owing to hand strain, has recovered and will give his recital on the afternoon of Feb. 17, in the Town Hall. He has chosen for his program an interesting combination of Chopin and Liszt numbers, and will play among other of the latter's works the Sonata in B Minor. Mr. Sampaix was last heard in New York during the season of 1923-24.

#### Lucy Gates to Sing for Mendelssohn Club

Immediately following the long tour she is making with the Griffes Trio, Lucy Gates is booked for a series of solo appearances. The most recent booking to be added to these is the Mendelssohn Club of Indianapolis on April 26.

#### Sunday Symphonists Give Concerts

A large gathering defied the rain last Sunday to attend one of the Sunday Symphonist Society's noon concerts in the Hampden Theater, where Josiah Zuro conducted his orchestra of eighty. The assisting artist was Sergei Radamsky,

Russian tenor, who sang the Flower Song from "Carmen." The audience gave him a hearty reception. Vivaldi's Concerto in A Minor, as arranged by Sam Franko, was beautifully played, with Leon Trebacz and Rose Becker performing the solo violin passages; Mordecai Lurie, the solo viola, and Lajos Shuk, solo 'cello. The "Schéhérazade" Suite of Rimsky-Korsakoff, occupied the major part of the program. Mr. Trebacz again played the solo violin parts with sympathetic appreciation. The third movement of the suite was played especially well. At the close of the concert, Mr. Zuro made a brief plea for contributions. The Sunday Symphonist Society is supported entirely on voluntary donations. The fifth program will be given on Feb. 14.

#### LAPPAS BEGINS TOUR

##### Tenor Sails to Fulfill Engagements in Egypt, Italy and Greece

Ulysses Lappas, Greek dramatic tenor, sailed on Jan. 16 for Egypt, Italy and Greece, to fill a long engagement of operatic and concert appearances. He will sing with the Royal Opera Company in Cairo. "Aida," "Pagliacci" and "Tosca." In Monte Carlo, with the Monte Carlo Opera Company, he will give eight performances of "Carmen," "The Girl of the Golden West" and "Aida."

After a successful operatic season abroad this summer, appearing in London and other cities, Mr. Lappas returned in September to fulfill his engagements with the Los Angeles Opera Company, the Philadelphia Opera Company and that of Washington, D. C., besides many recitals and concerts throughout the country. Mr. Lappas has studied and coached, the past few seasons, under Yeatman Griffith of New York.

#### People's Chorus Gives Free Series

In accordance with its expansion program, to create opportunities for more people to take part in and enjoy the advantages of ensemble singing, the People's Chorus of New York, Inc., is giving a series of six free concerts and open meetings on successive Wednesdays, in the Judson Memorial Hall. A special blackboard is placed on the platform to give visual instruction in sight-reading to the audience. Music is distributed to the audience. Soloists assist and the charter unit of the People's Chorus is heard. The first meeting was held on Feb. 3.

#### Junior Branch of Washington Heights Musical Club Holds Open Meeting

An open meeting of the junior branch of the Washington Heights Musical Club was held in the Rodin Studios on the afternoon of Jan. 30, the program being given by William Seiber, Anna E. Hopkins and Irene Griffiths, pianists, and Lucy Palermo and Joseph Singer, violinists. Virginia Ruggiero was at the piano for the violin numbers. All the young artists played well and showed not only natural talent but good preparation.

D. H.

#### Bonelli to Close Three Events

Richard Bonelli, baritone of the Chicago Civic Opera Company, has been engaged for "artists' night," which will close the Spartanburg Music Festival on May 7. Mr. Bonelli has also been engaged to close the season of the Dayton Civic Music League, when he will be heard in a joint recital with Kathryn Meisle, contralto, of the Chicago company, on March 18, and he will conclude the season's concert series at the Peabody Conservatory, Baltimore, on March 26.

#### Elshuco Trio to Give Fourth Concert

On Friday evening, Feb. 12, the Elshuco Trio will give, in Aeolian Hall, the fourth Schubert concert, in its series of six. The program will begin and end with groups of lieder, the singer being the American baritone, Edwin Swain. Between the song groups the Elshuco Trio, whose members are William Kroll, Willem Willeke, and Aurelio Giorni, will play the Trio in B Flat, Op. 99.

#### Tsianina and Os-ke-non-ton Will Appear

Princess Tsianina has signed a long term contract with Catharine A. Baman of New York, it is announced. Os-ke-non-ton, Mohawk baritone, and the Princess will appear in Europe together during the spring and summer. They will return to America in September to begin a transcontinental tour.



**O**SCAR ZIEGLER, pianist, gave a lecture for the Swiss Scientific Society in the Hotel McAlpin recently, the subject of his discourse being "Glimpses into Music History" and "Development of Music." Mr. Ziegler gave interesting demonstrations at the piano of music from the Tenth Century to the present time. Bertha Jenny, soprano, assisted in a group of songs.

## PASSED AWAY

#### Emile Paladilhe

PARIS, Jan. 16.—Emil Paladilhe, composer, died here recently. Mr. Paladilhe was born in Montpellier, June 3, 1844. His first teacher was Dom Sebastian Boixet, organist of the Montpellier Cathedral. His parents were in poor circumstances but the lad's talent was so obvious that his native city, at the insistence of Halévy, composer of "La Juive" gave him an annuity of 1200 francs a year to enable him to study in Paris. He entered the Conservatoire when only nine years old, taking piano with Marmontel, organ with Benoist and composition with Halévy. In 1860, he won the Grand Prix de Rome with his cantata, "Le Czar Ivan IV," which was given at the Paris Opéra the same year. He was the composer of various operas, the best known of which was a setting of Sardou's play, "Patrie!" which was given at the Paris Opéra in 1886, with an exceptional cast and which was afterwards sung in many other European operatic centers. In 1892, he succeeded Guiraud as a member of the Académie. He also composed numerous songs, a symphony, several masses and some organ pieces.

#### Friedrich Schirmer

ST. LOUIS, Jan. 30.—Friedrich Schirmer, composer of part of the musical score for "The Miracle" and one of the musical directors of the production, died last week of scarlet fever at the Isolation Hospital here. The last performance of "The Miracle" was last Saturday night and Mr. Schirmer, with his wife was to have left for Chicago on Sunday. Mr. Schirmer had difficulty in completing his performance Saturday night and was so ill by Sunday that he could not go on to Chicago. On Monday he was removed to the hospital where he died. Mme. Schirmer has alternated in the rôle of the Madonna in "The Miracle" and was with him during his illness and at the time of his death.

HERBERT W. COST.

#### Theodore C. Rude

CEDAR FALLS, IOWA, Jan. 30.—Theodore C. Rude, violinist, and at one time head of the violin and orchestral department of the Iowa Conservatory at Grinnell, Iowa, died suddenly in Berlin on Jan. 22. Mr. Rude was born near Cedar Falls on March 28, 1857, and received his musical education at the conservatories of Leipzig and Paris. He was also connected with the music departments of the University of West Virginia and the University of Nebraska, and several other educational institutions. He retired from active musical life last year and was making an extended European trip at the time of his death.



# In Remembrance of Charles Incledon, "The Wandering Melodist"

By ANTHONY CLYNE



ON Feb. 11, 1826, died Charles Incledon, in his day esteemed the first of English tenors. The centenary must not pass unnoticed. For thirty or forty years a great favorite with the public, he is frequently mentioned in the memoirs and musical records of the period, though now even his name may be unknown to many readers.

Born in 1764, Charles Benjamin Incledon was a native of Cornwall, in which county his father was a medical practitioner. At the age of eight he was placed in the choir of Exeter cathedral, under the care of Jackson, then a celebrated composer. Trained by this eminent master, the boy developed a very fine voice and displayed remarkable quickness of apprehension for the theory of music. Naturally, he was made much of and constantly in request through all the neighboring parts as a singer. His head was turned, apparently, by the praises and petting he received, for he became unruly under the restraints of the cathedral choir; rebellious against control.

In 1779 Incledon ran away secretly to enter the Navy, going on board the formidable man-of-war, which sailed to the West India station. There he was transferred to H. M. S. *Raisonné*. He remained four years in the Navy, and during his time afloat was in several engagements. His vocal abilities attracted the notice of the ship's commander, Lord Hervey, and he was a favorite with officers and men, who were continually getting him to enliven their hours of leisure with songs. Admiral Pigot, commander of the fleet, was an enthusiastic amateur, and he often sent for Incledon to sing for him and the officers. Sometimes two Admirals, Pigot and Hughes, would sing catches and glees with him.

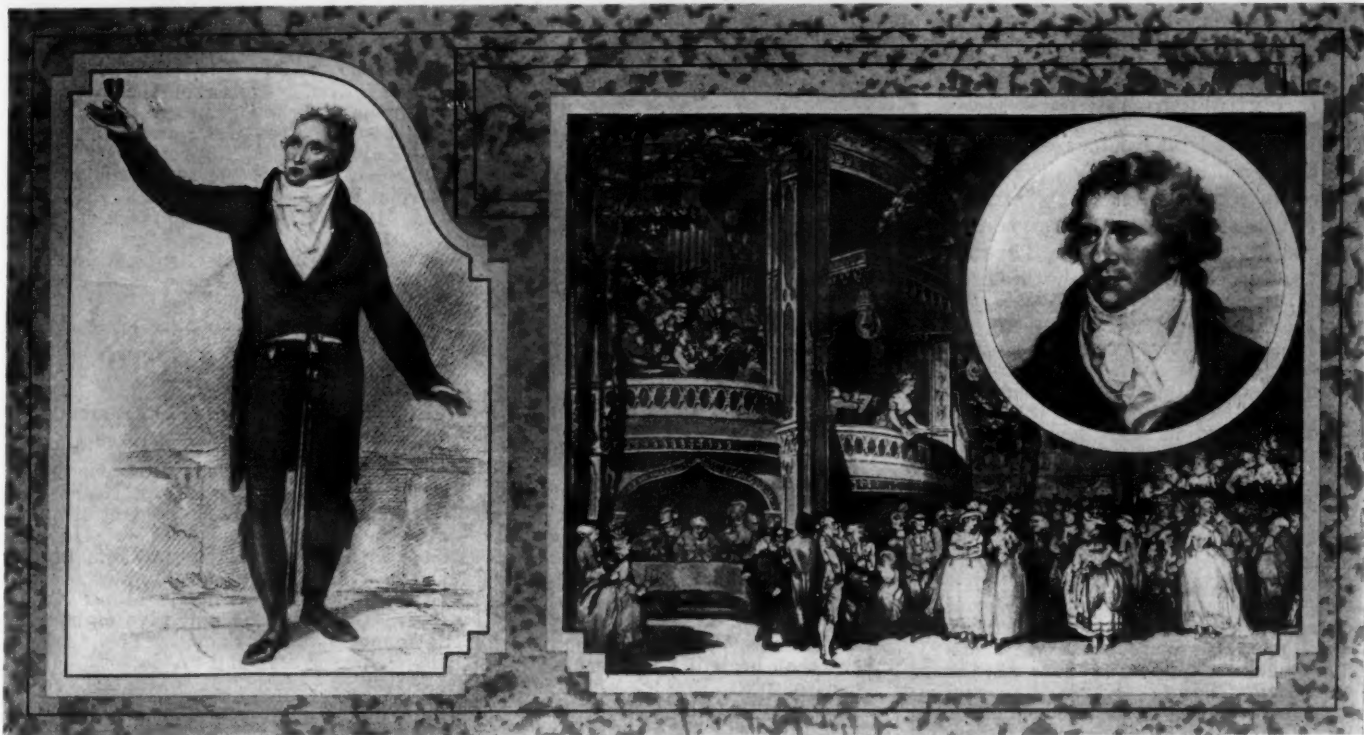
They all advised him to attempt to get on the operatic stage. He returned to England in 1783 furnished with letters of recommendation to Sheridan, then at the height of his public career, and George Colman, the Elder, then owner-manager of the Haymarket Theatre. The letters were of no service. Colman was blind to his merits. Incledon was determined to go on the stage, and he joined the company of Collins, a well known provincial manager, at Southampton, making his first appearance as *Alphonso* in *The Castle of Andalusia*.

## Helped to Found Club

After playing with this company for more than a year, he was invited to Bath. There at first he was not very popular, but gradually his fame grew until he was considered the best singer in England. He helped to found a Noblemen's Catch Club at the resort of the world of fashion, and Dr. Harrington, the eminent physician, was

## Noted Composers Honored on Birthdays

THE birthday anniversaries of several famous composers were celebrated in European capitals in the last month. From Oslo, Norway, come reports of the celebration of Christian Sinding's seventieth year on Jan. 11, when many congratulations were showered upon the veteran composer. Sinding has been active in the music of his country since his return from teaching in America a few years ago at the Eastman School of Music in Rochester. A festival concert was given for him by the Philharmonic Society in Oslo, and a fund of 30,000 kroner was collected as a gift. Another composer of international acclaim whose birthday occurred recently was Ermanno Wolf-Ferrari, who was fifty on Jan. 12. He recently completed a new opera, "The Marchesa's Romantic Evening," after Goldoni.



A FAMED SINGER OF YESTERDAY AND A SCENE OF HIS TRIUMPHS

Left, Charles Benjamin Incledon, Tenor, Known as the "Wandering Melodist," Who Delighted London a Century Ago in the Role of "Macheath" in "The Beggar's Opera." Right, Vauxhall Gardens. Famous Recreation Place of the Belles and Beaux of the "Vanity Fair" Era in London, Where Concerts and Opera Were Given. Inset, Incledon as He Appeared in the Heyday of His Popularity

his particular friend. Apart from his early training at Exeter, the only instruction in technic and theory Incledon ever received was at Bath, from Rauzzini, who spent a great deal of care in cultivating his talents and introduced him in his concerts.

Again Incledon applied at the London theaters, but in vain. Eventually, early in 1790, he accepted an engagement at Vauxhall, but in October following made his first London appearance at Covent Garden, in the character of *Dermont* in the *Poor Soldier*, with such success as to obtain a permanent engagement on very liberal terms. From that time he was greatly in request, both in opera and oratorio. For many seasons he sang with great éclat at the Lent oratorios. He frequently visited Ireland, where not even the famous Mrs. Billington was received with more enthusiastic demonstrations of admiration.

## Converted a Critic

Rauzzini, whose contempt for English singing was hard to overcome, changed his opinion with regard to Incledon on the night of the latter's début at Bath as *Edwin* in "Robin Hood," for scarcely had Incledon finished three bars of his first verse when Rauzzini began to listen carefully. At the conclusion of the verse, he joined loudly in the applause, and when the opera was over went behind the scenes and, taking Incledon by the hand, said, "Sare, I sank you for ze pleasure you af give me; you vas de fus Ingleesh singer I have hear, vat can sing. Sare, you af got a voice—you af got a voice."

The following day the topic of conversation was not "Have you heard the new singer?" but "Have you heard what Mr. Rauzzini says of the new singer?"

His triumph was truly flattering. Rauzzini did not scruple to declare at the Club, on the ensuing night, that he had never heard such power, flexibility, sweetness and fulness with so rich a falsetto in any voice, of any country whatever.

"Shentleman," said he, "it vas vat I call one natural curiuss" (—ity).

Rauzzini now became a nightly visitor at the theater. One evening at the conclusion of a favorite ballad, Incledon sang a beautiful run, in that way which was altogether his own, rolling his voice grandly up, like a surge of the sea, till, touching the top note, it gushed away in sweetness.

"Coot, Cot!" cried Rauzzini, looking up, "it vas vare lucky dere vas some roof dere, or dot feller would be hear by de ainsel in hev'n."

His chief forte was the delivery of energetic popular English ballads, such as "Black-eyed Susan," "The Storm," "Sally in Our Alley," and, above all, in those of a bold and manly type, like cheerful hunting songs, "The Arethusa,"

and so on—"not of the modern cast of whining or want of sentiment, but the original, manly energetic strain of an earlier and better age of English poesy and English song-writing," said the *Mirror* in an obituary notice, "the chaste simple grace of genuine English melody."

## A Forgetful Lover

Incledon's bad memory for study was the cause of a slight blunder, for on one evening while playing a lover, in the midst of a passionate address to his mistress, his memory failed. The whisperings of the prompter were of no avail. The assistance offered by the prompter agitated him, until finally he remarked to the lady that, love having taken away his language, perhaps she would permit him to express what he felt in a favorite air. He then broke into "Black-eyed Susan," and after one verse recollected his part.

Incledon's voice was of uncommon power, both in the natural and falsetto. The former, from A to G, a compass of about fourteen notes, was full and open, "neither partaking of the reed nor the string, and sent forth without the smallest artifice, and such was its ductility that when he sang *pianissimo* it retained its original quality." His falsetto, which he could use from D to E or F, about ten notes, was rich, sweet and brilliant, but totally unlike the other. He took it without preparation, according to circumstances, either about D, E, or F, or by ascending an octave, which was his most frequent custom. "He could use it," said the *Mirror*, "with facility, and execute it in ornaments of a certain class with volubility and sweetness." His shake was good and his intonation much more correct than is common to singers so imperfectly educated. His pronunciation of words, however, was coarse, thick and vulgar.

## Came to America

In 1817 Incledon crossed the Atlantic and toured the United States, with fair success so far as his reception went, but without deriving much financial profit.

## Seattle Teachers Plan Music Association

SEATTLE, Jan. 30.—More than ninety music teachers attended a dinner at the Chamber of Commerce Hall, Jan. 16. The event was sponsored by the Seattle Musical Art Society, composed of women musicians, and the Clef Club, a society representing men teachers. Carl Paige Wood, of the University of Washington faculty, was toastmaster. Herbert Cory, also of the University, was the principal speaker. Anna Rollings Johnson, of Everett, and Boyd Wells, Seattle, members of the program committee of the Washington State Music Teachers' Association, spoke of the coming convention

He was of a convivial nature, but by no means improvident. For when he married a second time he settled all his fortune, the product of his professional exertions for many years, on the children of his first marriage, and set about accumulating another fortune. The *Gentleman's Magazine* remarked that his farewell benefits in London were a small tax on his friends, for he was fond of "more last words," but they must have been parsimonious, indeed, who begrudged the price of a ticket to so old a favorite as Charles Incledon.

For some few years before his complete retirement from the operatic stage in 1822, he had been rather neglected for newer favorites. Thenceforward, styling himself the "Wandering Melodist," he toured the provinces with an entertainment of his own, generally well received. At Worcester, at the beginning of 1826, he was suddenly seized with paralysis, of which he died in the course of a few weeks. Here is a facetious and not very charitable epitaph, in parody of the one in Gray's poem, printed immediately after his death:

Here rests from song and bacchanalian mirth,

A wag to music, glee, and song well known;

Apollo frowned not on his humble birth, And rosy Bacchus marked him for his own.

\* \* \*

True to that god, sincere as to his lass, The god an ample recompense did send—

He gave the minstrel all he had—a glass;

'Twas all he wished, 'twas dearer than a friend.

\* \* \*

But of his failings here no more disclose.

He had his virtues; let them step between,

And say, "Poor Charley! sleep in soft repose

Till Nature's God shall change the gloomy scene."

at Everett. The election of temporary officers anticipating the formation of a Seattle Music Teachers' Association was a feature, Mr. Wood being appointed chairman and Helen Crowe Snelling, secretary.

DAVID SCHEETZ CRAIG.

## Son Born to Mr. and Mrs. Robert Ringling

The birth of a son to Mr. and Mrs. Robert Ringling in Munich is reported in news items from abroad. Mr. Ringling recently sang the rôle of *Rigoletto* at the Darmstadt Opera, and has been engaged for a series of appearances at the National Opera in Munich.